Winter, 1967-'68
85c

Aunt Jane's SEWING CIRCLE

FEATURES:

- Aunt Jane's Party Line
- Pin Patter
- Knit Notes
- Crochet Corner
- Doll Talk
- Loom Beat
- Brush Tips
- Snips & Scraps

MRS MAUDE CROUCH 041300
8815 E WALNUT
BELLFLOWER CA 90706

See Instructions on Page 45

Aunt Jane's SEWING CIRCLE

Editor in Chief — — Evelyn Schoolcraft
Associate Editor — — Edward Kutlowski
Art and Layout — — Jay Campbell

Volume 2, Number 4 WINTER ISSUE

Can you feel that blustery wind blowing? The sky is gray, and snow is in the offing. Are you depressed when the weather is stormy and you're home by your lonesome?

Why not start a sewing or needlework circle to meet once a week — or even once a month? It will give you the occasion to catch up on the latest news, but you won't be wasting time. When the afternoon is over, you'll find you've completed knitting Billy's sweater or mended that hole in Dad's work jacket. Needlework goes rapidly when your friends are around you.

When you are "stuck" at deciphering directions, chances are one of the gals well be able to help with the "how-to" Sharing knowledge is part of the profit when you gals get together. There's suspense, too, in wondering how Sally's afghan will turn out and looking forward to seeing whether she's done as much as you have by the time the next meeting rolls around.

A coffee break is unnecessary but can be part of the fun as long as you don't try to outdo each other on cookies or cake. Swap recipes while fingers fly.

If any of you do have some type of a needlework circle, we'd love to hear about it. If any of you originate your own patterns, tell us about them too.

When the first crocus pokes its bright head into daylight, we hope you'll find you've put in a busy, productive winter and that, best of all, you've enjoyed needlework fun with your friends.

See you in the spring . . .

AUNT JANE'S SEWING CIRCLE

Evy
Editor

Our Next Issue Will Be the Spring Edition

Entire Contents Copyrighted 1968 by Tower Press, Inc., Danvers, Mass.

"Aunt Jane's Sewing Circle" — published four times yearly, Spring, Summer, Fall and Winter, by Tower Press, Inc., 25 Garden Street, Danvers, Mass. 01923. Entire contents copyright 1968 by Tower Press, Inc., Danvers, Mass. Second class postage paid at 25 Garden St., Danvers, Mass. 01923.

CHANGE OF ADDRESS — When sending notice of change of address, give old address as well as new, preferably clipping name and old address from last copy received.

MANUSCRIPTS — Manuscripts are invited on suitable needlework or craft subjects with or withou photos. All material carefully considered but the publisher and editor will not be responsible for its loss or injury. Please retain a copy for your files. The Publishers of "Aunt Jane's" will not knowingly publish any advertising from other than reliable firms. Please report any unsatisfactory deals.

Contents

Editorial 2

Aunt Jane's Party Line
Display of Stitchery Hangings 3, 4
Aunt Jane's Party Line 5, 6

Pin Patter
Fabric Fancies 7
Naomi Ferry's Quilt 8
Trim by Whim 9, 10
Trimmed for Fashion 10
Applique Instructions 11
Mum Flower Motif 12
Mum and Marigold Trim 13
Never Waste a Moment 14
Subscribers' Circle 14, 15

Knit Notes
Knitting Tricks 15, 16, 17, 18
Rainbow Rug 16
Cannon Royal Robe 17
Artistic 'Knit Wits' at Work 19, 20
So Easy Flowers 20
Rec Room Socks 32

The Crochet Corner
Fashion Crochet 21
Closet Cover-Ups 22
Unusual Talents Rewarding 23

Doll Talk
Wonderful World of Dolls 24 - 26

Needle Knacks
LaFrance Rose 26
Noah's Ark in Needlework 27, 28
Designery 29
Buttons and Buttonholes 30
Paintings in Wool 31, 32
Charm of Crewel Embroidery 33
Valentine Pin Cushion 33

The Loom Beat
Weaving Yarn and Yarns . 34, 35
Medallion Motif 35
Weave-It Overblouse 48

Brush Tips
Painting on Textiles . . . . . 36 to 40
Your Child's Birth Design 41

Snips and Scraps
Perfection Rejected 42
Presents to Profits . . . . . 43 & 44
Cover Instructions 45
Remnant Bundlitis 46
Things to Make 47
Color Picture & Instructions . . 49
Log Cabin Quilt 50
Peek-a-Boo Purse 51, 53
Making Fabric Flame Resistant 52
Braided Wool Rugs 54
Free Ads 54
Patterns to Buy 55

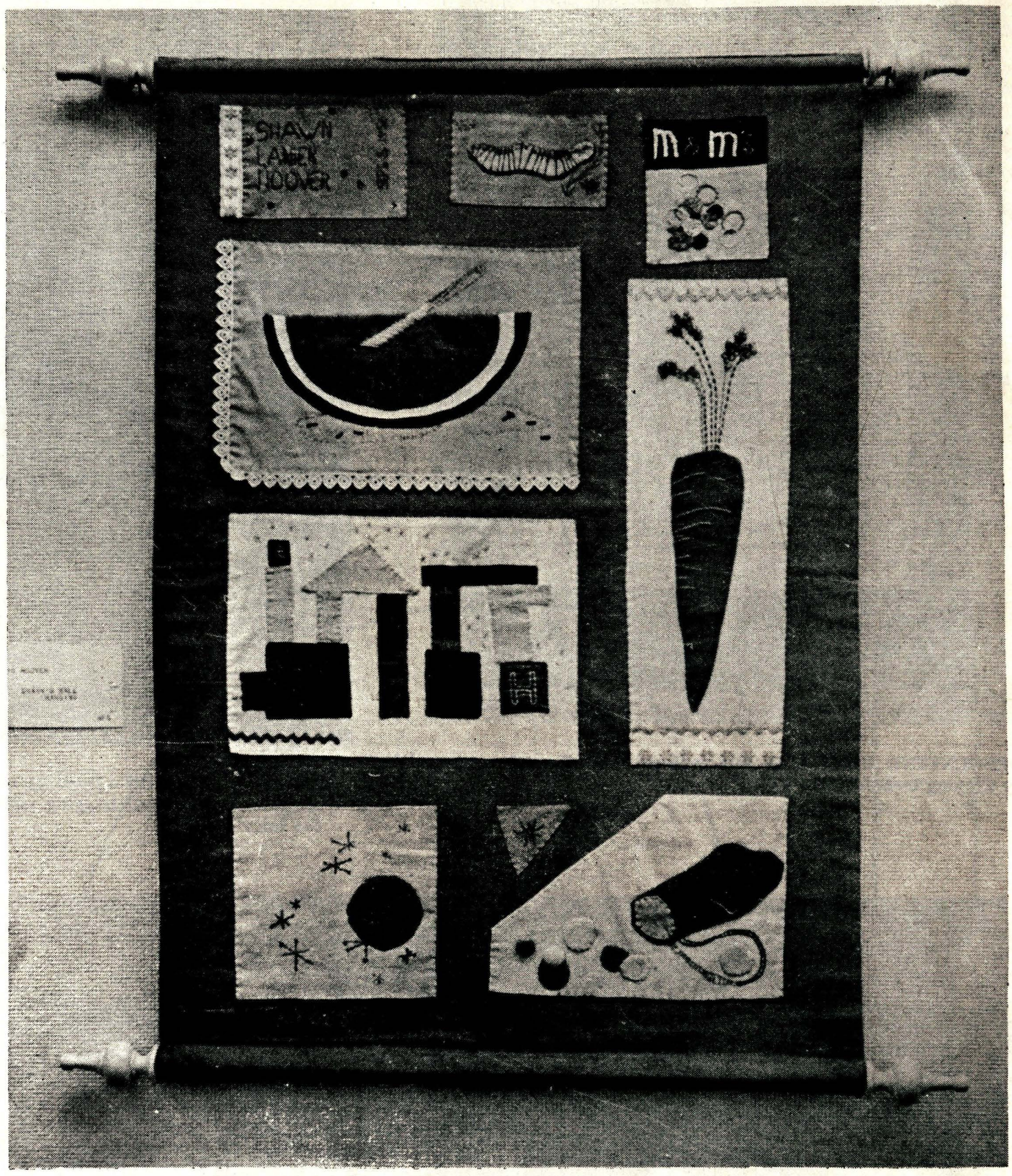
Displays Unique Stitchery Hangings at Art Gallery

By HELEN McD. EXUM

One of the most interesting exhibits at the Hunter Art Gallery is the group of wall hangings done by Doris Hoover in the increasingly popular technique called stitchery. This is very kin to painting, because it is pictures or impressions done in needlework, using cloth and various embroidery stitches.

Doris grew up in Chattanooga as Doris Lyons and she and Jack Hoover were both very active at UC. When they married and moved to Palo Alto, Calif., she traveled a lot with Jack, who represents Cumberland Case for the West Coast. She says first she would do the museums, because she had painted a little. Then she would shop. She finally hit on the hobby of stitchery as a fine pastime while she waited for Jack to make his calls. With nothing bulkier than a few odd pieces of material and a needle and thread, she began to get very creative. They have three little girls now, and Doris stays home, but the hobby of stitchery developed and still fits in fine with the little chunks of time that she now has. Mothers with small children seldom find the concentrated time it takes to paint, Doris explains, but they can find a few minutes here, a few minutes there for handwork.

A few minutes here, an hour there, has enabled Doris to complete an amazing group of hangings with such a wide variety and appeal that I can't imagine anyone who wouldn't be fascinated. Some she has done for her own family, some for friends, and some for sale. One called "Sun" has been widely acclaimed and has hung in the San Francisco Museum of Arts as well as the Los Angeles County Museum. It is on a white background with many different colors of yellow material coming out as rays. The center is a piece of silk organza printed in yellow and coral, and all the stitches are done in either green or coral. Doris' stitches are certainly not all the blind applique stitch. She uses them all, and if you have ever done crewel, you will recognize in her work the chain stitch, the buttonhole stitch, the fish bone, the van dyke, French knot and couching. One interesting aspect of the Sun picture is a shadow she has contrived using a piece of pale green net on the lower background.



SHAWN'S HANGING—Daughter Shawn's wall hanging features M& M candy, a big carrot and a caterpillar, which Shawn used to try to say with a lisp.

Favorites

My favorites were the two hangings she has done for her two oldest girls. They remind you of old-fashioned quilts done in the style some people call memories. For Shawn, an orange background has been divided up into irregular squares. One square has a package of M and M's that any child would recognize with multicolored circles of candy. Shawn liked watermelon, so one square has a piece of watermelon. Another favorite was carrots, so there is a big bright orange carrot with curly green foliage embroidered with a stitch new to me (green loops of thread that are tacked down tight). Another square is of jacks, another of marbles, another of blocks, and a charming mosquito, one of Shawn's nicknames because she was such a quick child, jumping from one thing to another.

For Tamis, Doris did a back view of a little blond in pig tails, with even the button on the back of her dress, another square of several mushrooms that Tamis used to hunt in the summers, a bookshelf with her favorite books with the titles neatly embroidered, a butterfly, a wonderful forest with an owl in it, a Valentine for her Valentine birthday, and a fairy princess, because she loved fairy stories.

At first you think these are very primitive and charming like folk art. Then you notice the very sophisticated little touches of an artist. The ruffle of lace beneath the watermelon square to add texture and a little girl feeling, the embroidery detail on the stems of the mushroom, the little piece of rickrack here, the bright yellow knobs on the hanging rod, the eyelet ruffle, the sophisticated touches that add balance and feeling.

Possibly her prettiest is of a dove in blues and grays, with part of the background in blue and part in yellow. The dove has an olive branch in his mouth and Doris has called it "Hope."

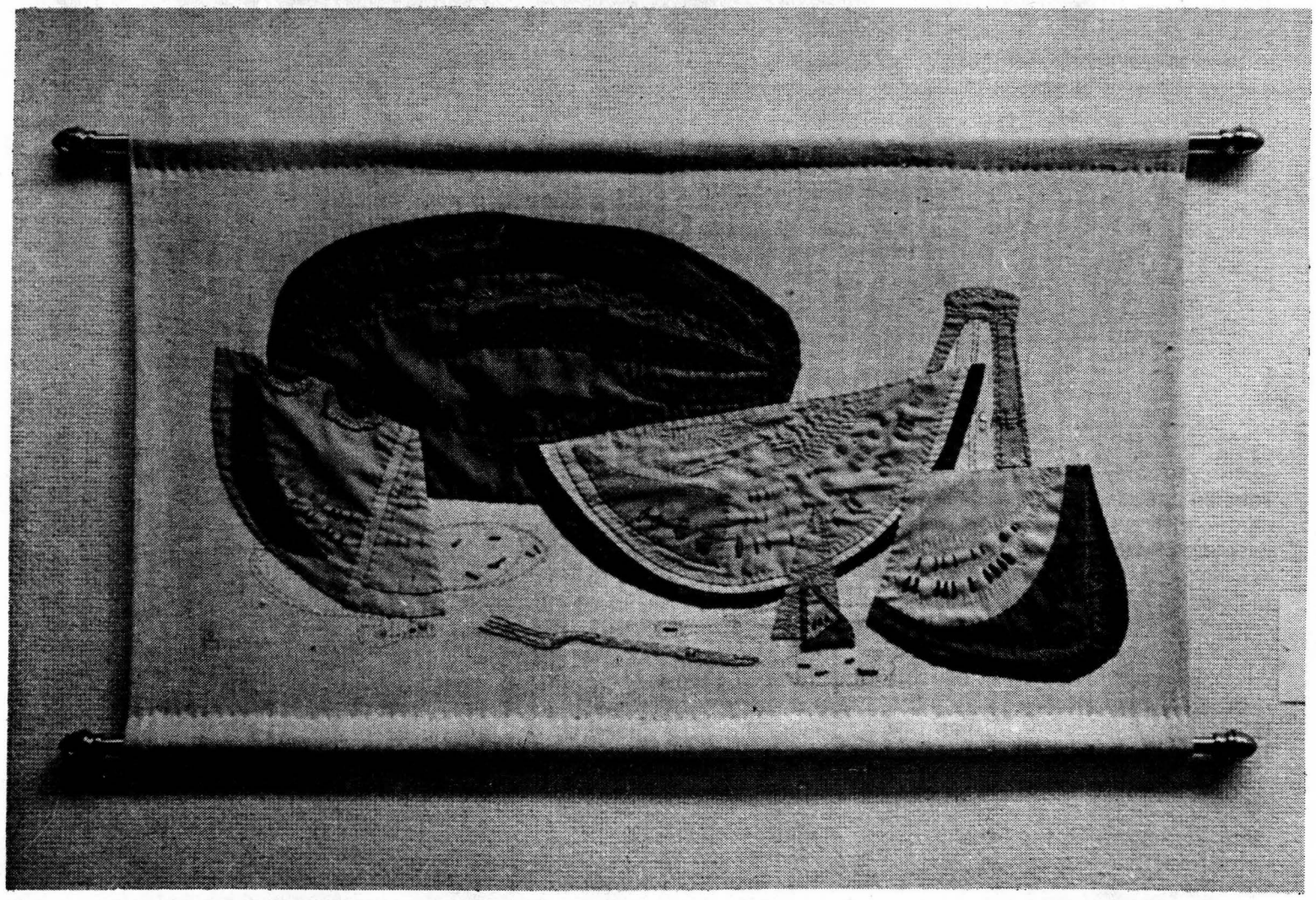
Very Original

A very original one is of Shadrach, Meshack, and Abednego in the fiery furnace. A friend gave her a piece of flame colored wool that she had left after cutting out a pattern of pants. Doris decided to use it as it was, with the outline on the two trouser legs forming the inside of the fiery furnace. She has three men with the Angel of the Lord in the background all done in various colors of red, orange, pink, brown and coral. She has embroidered bricks on the furnace and expressions on all the faces. This she hung for a while on a vacant wall in their hall at Sunday School, and has done several other Bible stories to go there as well.

(Continued)

DESCENDING DOVE—The fine texture of feathers is reproduced by varying techniques in stitchery.

THIRD DIMENSION—Doris Hoover added the third dimension to daughter Tamis' wall hanging with an eyelet ruffle on the dress of the fairy princess.



MELON FEAST—"Melon Feast" was made for Doris' mother, Mrs. W. W. Lyons, and is very colorful with different reds and greens. Even the salt has individual grains made of fine white French knots.
(Photos by Bob Sherrill)

I wish I could describe them all. One is of a rose bush and was made for a friend in their neighborhood who was very sad about leaving her house and yard. Each rose on this Margo Koster bush has a different charm, and Doris even embroidered in a lady bug, an aphid and a green spider so it would look natural!

Doris has studied with several people who are experts in this new field. She even drove half way to their midway meeting point. And on the San Francisco peninsula, there are so many people interested in stitchery that they have formed a group. Doris says they feel that this is not a craft but a branch of the arts, and that museums all over the country are showing a growing interest in it.

She has done teaching in all age groups, from the Girl Scouts on up. Children beginning in the fourth, fifth and sixth grades are wonderfully creative, she thinks.

She will be conducting a workshop Thursday and Friday at the Gallery and will be teaching stitches as well as how to applique. She will also explain some of the principles of creative design. Doris is delightfully original, yet very down to earth, and a class under her would be lots of fun. If you're interested in her stitches and techniques or just learning how to make those amazing loops that look like carrot leaves, call the Hunter Art Gallery and sign up.

Published by permission of the Chattanooga Free Press, Chattanooga, Tenn.

Aunt Jane's Party Line

Designed to fit the needs of today's woman, the hat shown here was actually created to solve a problem for the busiest gal we know. A full-time registered nurse in charge of a hospital floor, she manages a four-child household complete with husband, goes to college several evenings a week, and is studying the guitar. In odd moments, she sews all of her own, and most of the children's clothes.

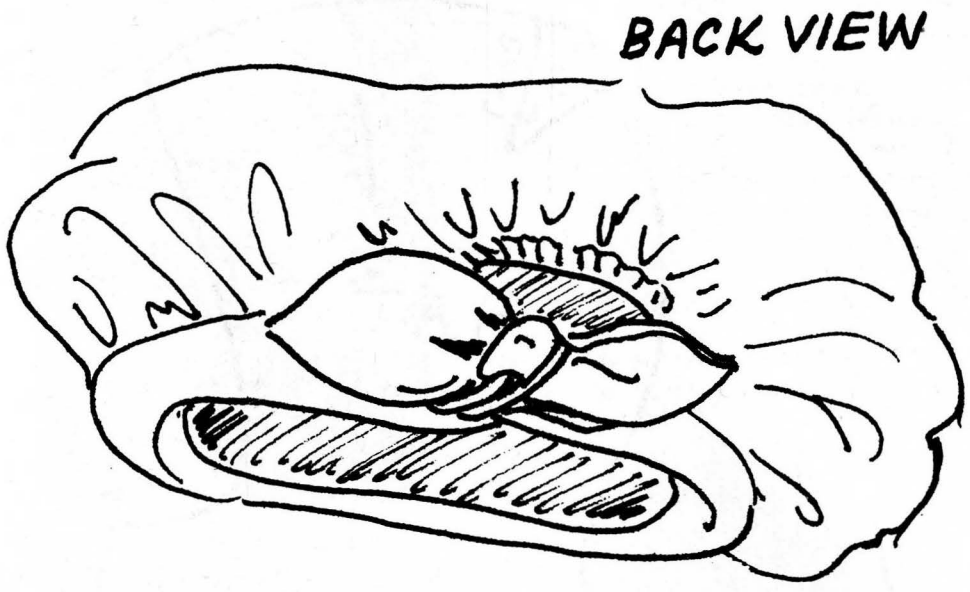
To make all this possible, she organizes her activities so as to do more than one thing at a time whenever possible. Talk to her on the telephone, and the chances are, you'll be vaguely aware of a peculiar swishing sound in the background. It's a little startling to discover, at the end of a leisurely conversation, that she has managed (with the aid of a telephone headset) to wash the dishes and scrub the refrigerator as you talked.

Now obviously, a human dynamo like this takes a dim view of anything so time-consuming as a trip to the hairdresser, so she was faced with a grim choice. It was toss and turn on rollers at night, or risk being seen in them publicly by day.

As every woman knows, if you throw on a kerchief over a full head of rollers, you're a cinch to run into your clergyman, your child's teacher, and one of your old school chums, all in the course of a fifteen minute trip to the drugstore for aspirin. It's one of the laws of nature.

The solution, we agreed, was a good-looking hat designed especially to camouflage a head in full regalia. Could we devise one? We could certainly try.

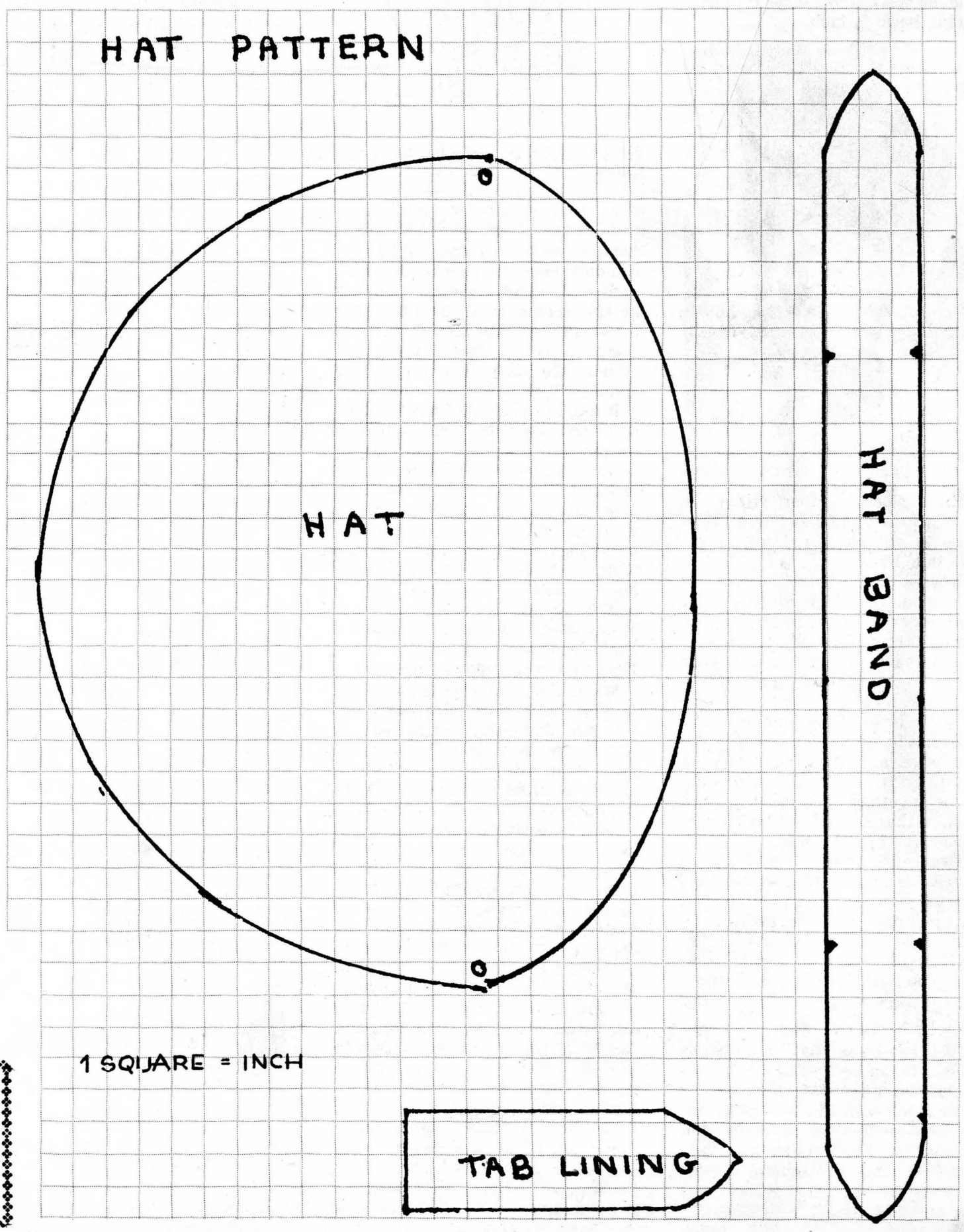
The result, after a great deal of snipping and clipping, was the hat pictured here. Full enough to accommodate even the king-sized rollers, it's both comfortable and chic. The lining gives it enough body to prevent the curlers from showing through as thinly disguised lumps and bumps.



Depending on the material you choose, this versatile style can go anywhere. Do it in black velvet, with a lining of metallic fabric, and it's ultra-sophisticated. In wool to match your suit, it completes an ensemble. Or try it in the new vinyl-cloth, for a rain-hat that will really protect your hair.

Because we happened to have some on hand, we used knit velour, in a luscious, daring shade of lime green. (If necessity is the mother of invention, we think availability must be the father.) For a lining that would be light, yet firm, we chose taffeta. You'll need three quarters of a yard of each - lining and material.

(Continued)



If you often mislay your thimble, glue a cork of the required size to the inside of one of the machine drawers and park the thimble on it as soon as you take it from your finger. Leora Brown

* * *

Directions for making hat:

Join hat lining to hat in a 5/8 inch seam, right sides together, starting at large dot, stitching around back, and ending at opposite large dot. Leave front open between large dots. Clip close to stitching, and turn right side out. Now make another row of stitching ½ inch from turned edge, to form casing for elastic. Raw edges together, baste hat to lining.

Gather front of hat between large dots, and pull up gathering to fit hat band between notches. On heavy fabrics like velour, you will find it easier to gather through the two thicknesses by hand.

Cut interfacing by headband pattern, and apply to headband. (If you're using a stretchy material, this is imperative. We like the iron-on interfacing, because it's usable down to the last miserly scrap, for such things as re-inforcing buttons and mends.) Trim edge of interfacing back ½ inch.

Right sides together, stitch tab linings to ends of headband. Trim close to stitching, and turn right side out. Press.

Now stitch gathered edge of hat to headband between notches, right sides together. Trim seam. Run an elastic through the casing at back of hat, and attach elastic ends firmly to this seam. (To get length of elastic, measure across the back of your head, from ear to ear.) Fold headband in half, turn under raw edge, and slipstitch, covering seam. Secure tabs by whipping edges together for about a half inch, so that raw edge of tab lining is concealed in the fold.

Two cafe-curtain rings form an adjustable clasp. Pull both tab ends forward through the two rings, and then pull one end back through the first ring, as shown. For trim, we've used a pair of tassels. Simple? You bet! Our goal is a wardrobe of these sassy caps to fit every occasion.

Just to prove that practicality needn't be dull, we've come up with a child's winter hat that is sure to be a hit with toddlers of either sex. It's adapted from a Halloween costume, with animal ears for fun, but what's more important, it hugs the head snugly, to keep small ears and necks protected.

We used cozy fur-cloth, saved from a well-loved coat which we couldn't bear to part with altogether. Lovingly, we cut it apart at the seams, washed and fluff-dried the separate pieces, and put them away in the cedar chest against the day when inspiration should strike.

It did, in the form of a cold north wind and a wooly toque somehow misplaced. With a bit of flannelette from the scrap bag, ten cents worth of felt for the ear trim (wool in a contrasting color would do nicely), a couple of large snaps and a pair or loving hands, we fashioned the whimsical animal hat pictured here on our favorite model.

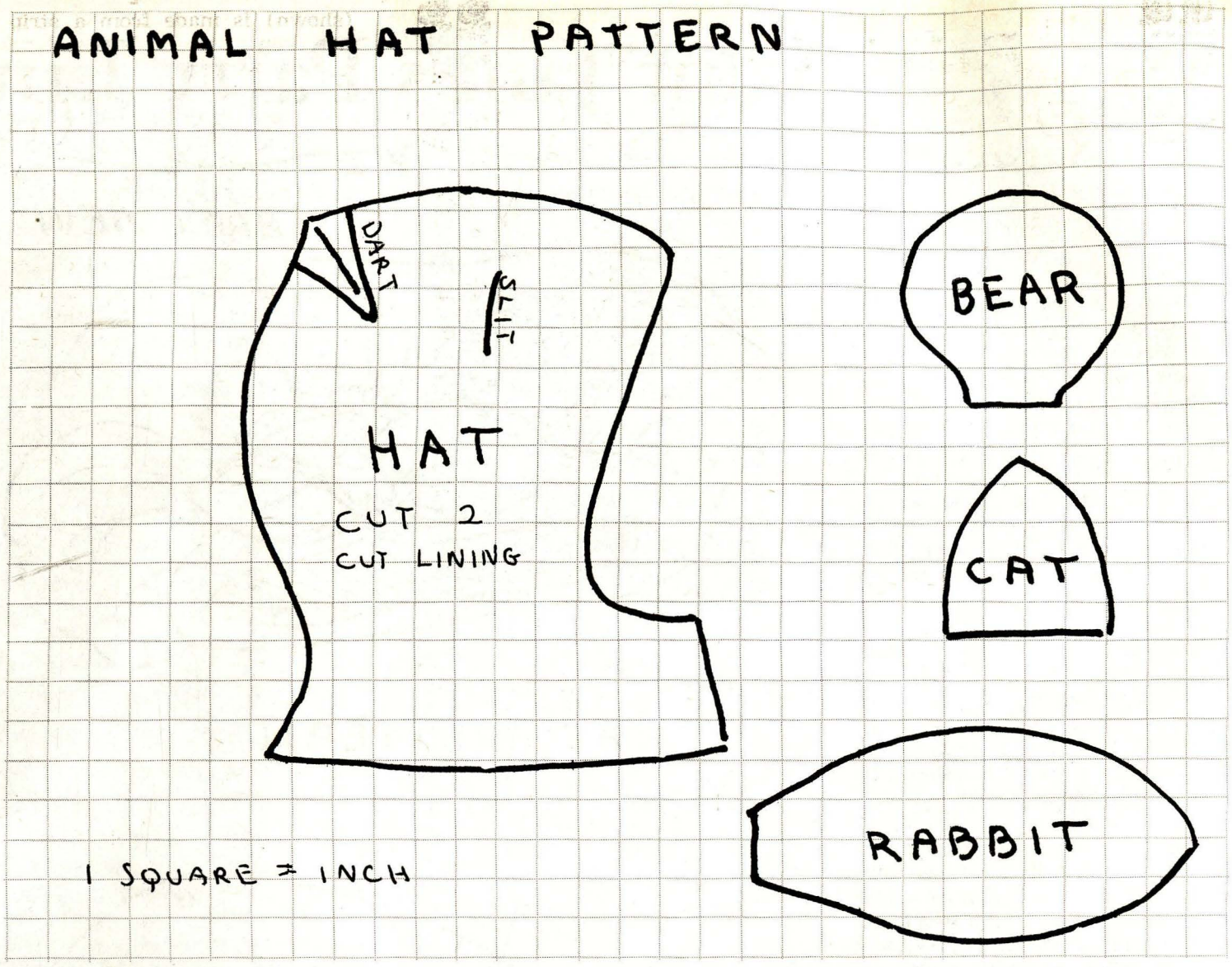
Not everybody wants to be a Teddy Bear, so we've included a choice of ears.

Directions for Animal Hat:

Make darts in cap section and join at back seam. Cut two ears and two linings by ear pattern. If felt is not used, interface ears to give them body and make them stand up. Stitch lining to ear, leaving open at bottom. Trim seam and turn. Make slits in cap and insert ears, with lining toward front of cap. Close slit by stitching close to edge, through all thicknesses, tapering ends to nothing.

Make hat lining same as hat, except leave an opening in back seam to turn. Join hat to lining in a 5/8 inch seam, right sides together. Trim seam, turn hat right side out through opening in lining, and finish by hand, catching lining to hat in several places. Sew large snaps to front for closing.

Since there's still quite a bit of fur-cloth left, we'd love to make mittens to match. Perhaps someone on the party line has a pattern for knitted palms which could be sewn to a fur-cloth back, to look like paws.



We'll be listening for your ideas and suggestions, and plan to use them from time to time in this column, so if you've a wonderful idea you're bursting to share, address your letters to:

"Aunt Jane's Party Line", c/o Tower Press, 20 Slater Ave., Springfield, Mass.

* * *

Fabric Fancies

By Lois Eckhardt

Winter is a season that speaks for itself and when it speaks — you listen!! The mere mention of the word is enough to bring forth a flood of reaction from people, the variety of which depends on how they regard the season, personally. I enjoy winter if it is mild, but when it behaves like an unruly child, throwing tantrums and tearing things apart, the sooner over, the better. Also, with the arrival of winter, like most everyone else, I can begin to indulge in all the leisure activities I was too busy for during the summer months.

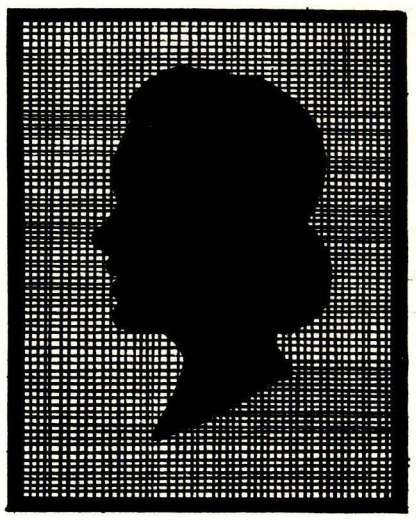
I feel very fortunate to have had the opportunity this past fall to absorb the rich atmosphere of two large fabric shops. When I say "rich" I don't necessarily mean monetarily, although there is a lot of money exchanging hands there. What I had in mind was the fabulous range of materials available. This is an experience that anyone interested in sewing should surely have.

There were so many new fabrics to be discovered. At least, they were new to me. Two that caught my immediate attention were a vinyl-coated brocade and a silver nylon gossamer material that was so light and airy it floated through the fingertips. A piece of vinyl brocade had been made up into a rain-hat as an example of its possibilities. A chic tea apron of the same material was also on display. The silver material, the clerk suggested, could be used for evening garments. It was so fragile, I had the impression that the least amount of strain would send a rip careening across its expanse. Maybe not. Anyway, it was lovely and if anyone does have an experience with it, satisfactorily or otherwise, I would like to hear about it as I did not purchase any.

To turn from the unique to the ordinary . . . Who says squares are no fun? I'm talking about Gingham, of course. Squares are often just squares unless they are situated on a piece of material. Then they offer a world of potentials which in turn cause them to lead a questionable existence as squares. We shirr them, we gather them, cross stitch them, and whatever else that comes along. It seems as though we can't endure the thought that the design has four perfectly straight, unadorned sides or maybe it is those four pin-point corners that entice us into doing something with them. Whatever be the case, squares have a hard time retaining their identity. There is nothing wrong with doing all these things with them, but it might be nice to recognize a square for what it is worth and use it as such, just for a change.

What could be a more perfectly spaced quilting guide, when you are making an item that calls for such? And if you have trouble sewing a straight line, gingham squares are for you.

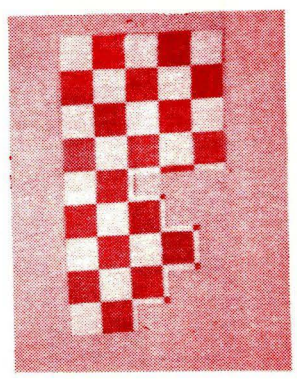
Some ideas for other uses are:



Silhouette Picture—Glue a piece of small checked gingham over the entire surface of cardboard which has been cut to fit into an 8 by 10 inch frame. The material can be cut either straight or on the bias.

Aqua is a good color, although others can be used. Shape a design from black cloth or felt and glue it on the gingham. The design can be anything you desire, either traced or drawn. Make a pair of these pictures, each with a different, but related design.

Placemat — Use gingham with ½ or 1-inch squares, or material with alternating color squares or just plain solid-color material. Cut material approximately 13 by 17 inches and hem. Cut corresponding squares from matching or contrasting adhesive mending and decorating tape. On gingham, fill in white and/or shaded areas to create a design. On alternating color material, fill in just the white area. If you use plain, solid-color material, you can create all kinds of designs by placing squares any which way. It is fun and not so very hard to do.

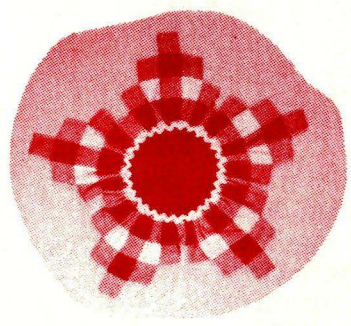


Doily — Although I know how to, and enjoy, crocheting, I just don't have the time to do as much of it as I would like to. Sometimes, just accomplishing a doily is a major undertaking. If this is your problem too, you may want to try this quicky method of constructing a doily. Granted it isn't as pretty as lace and frills, but it is pretty in its own way.

Materials Needed:

1. One strip of white, wash and wear, cotton material, and one corresponding strip of gingham in wash and wear fabric - 1 inch squares. This circular doily (shown) is made from a strip approximately 30 inches long by 5 inches wide.
2. You will also need to cut 2 circles, one each of white and matching solid - color material. The colored circle for this doily is 5 inches in diameter. The white should be cut slightly smaller.

To make: After strips are cut, place the gingham and white material together (right sides together if there is a distinction). Sew around the squares to create a design (see illustration), then trim away excess material and clip corners. Turn material right side out and ease out all corners with a semi-blunt instrument. Press. Sew the ends together to form a circle.



Seam should be on inside. Run a double row of basting stitches along the lower edge of "ruffle" and pull up carefully to form gathering. Whatever the length of strip, gather it to measure approximately ½ of the original distance. Adjust to fit the colored circle. With right sides together, pin and then sew together. Trim excess material and line back of circle by hand-stitching the slightly smaller circle of white material in place (OPT.)

Front side of doily circle may be trimmed with rick rack.

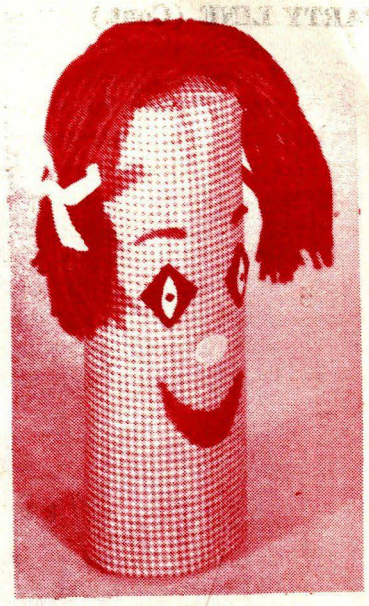
Spray Can Cover — Here are some little squares that really get around — around a spray can that is!

Materials Needed:

1. One piece of medium - weight cardboard 8½ inches (height) by 9 inches (circumference). This size should accomodate most spray cans, but to be sure, measure your can first. Allow enough space between can and cover for easy passage.
2. Cotton gingham, any color, one rectangular piece 9 by 9½ inches and one 4-inch circular piece.
3. Scraps of material or felt in solid contrasting colors, for facial design.
4. Yarn in matching or contrasting color, for hair.

To Make:

Curve cardboard piece until 8½ inch edges just meet, but do not overlap. Staple several places as far in as you can reach. Then tape seam heavily inside and out with masking tape. Stretch the 4-inch cloth circle over top of cylinder and glue to outer edge. Glue rectangular strip of material to outside of cylinder (9½-inch distance goes around). Material should come just to top edge of cardboard form, so there will be a small amount of it to tuck under at the bottom. Glue the material to inside of cylinder. Glue snips of material or felt in place for face. Attach hair. Hair style shown: Tie



a bundle of yarn in the middle, clip ends and fasten bundle to top circle of material by means of the tie strings. Shape and trim hair - do to suit. Fasten back with a beribboned bobby pin.

These are just a few beginning ideas. If you will start searching for things to do with a lowly gingham square, many other items will come to mind. So . . . if you'll pardon the pun, square off and take a round at it!!!

* * *

PERMANENT PRESS HOME SEWING FABRICS WITH SOIL RELEASE

Klopman Mills is now featuring in its Fall line a range of permanent press Dacron polyester and cotton fabrics with its "Come Clean" soil release finish. Included will be broadcloths, batistes, poplins, and sailcloths in solid colors.

"Come Clean" is designed to permit home washing machine removal of hard-to-clean oily stains and dirt from permanent press Dacron/cotton fabrics in a single wash cycle. The process is the result of intensive research and testing by Burlington's Research Center in Greensboro, N.C., and in coordination with Klopman's research laboratories and production facilities.

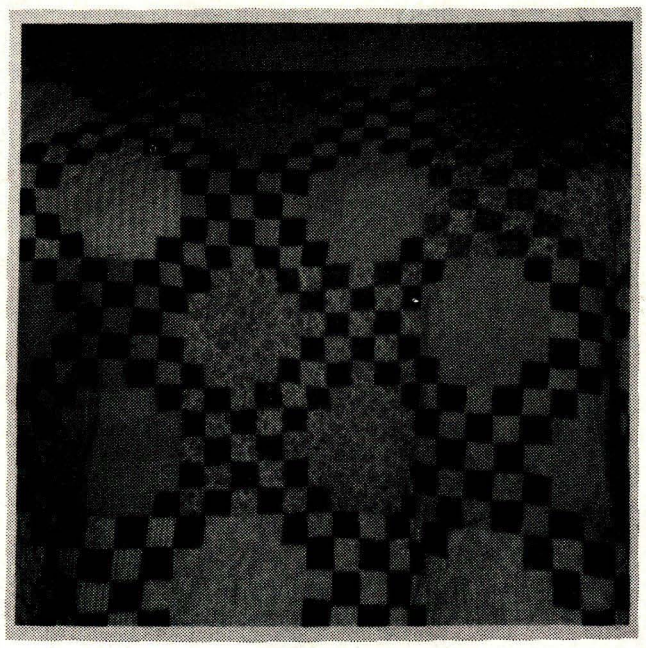
Effectiveness of the "Come Clean" process has been demonstrated in controlled laboratory and home washing tests, involving a wide range of staining agents. These include oil and grease borne stains and all types of food stains known to cause performance problems, such as butter, salad dressing, gravy, milk, coffee, cranberry juice, wine, bacon grease, etc. Successful soil removal is achieved in a single home laundering, even with stains that have "set" for a week or more, and after restaining and successive washings of more than 25 times.

On the significance of the "Come Clean" process, Klopman notes, "The retention of oily stains has been a problem impeding the growth of Dacron/cotton permanent press products. Now the home sew-er will have a combination of advantages in these fabrics: permanent press together with soil release. The process will mean garments that look better longer and require less care."

Courtesy of Home Sewing News

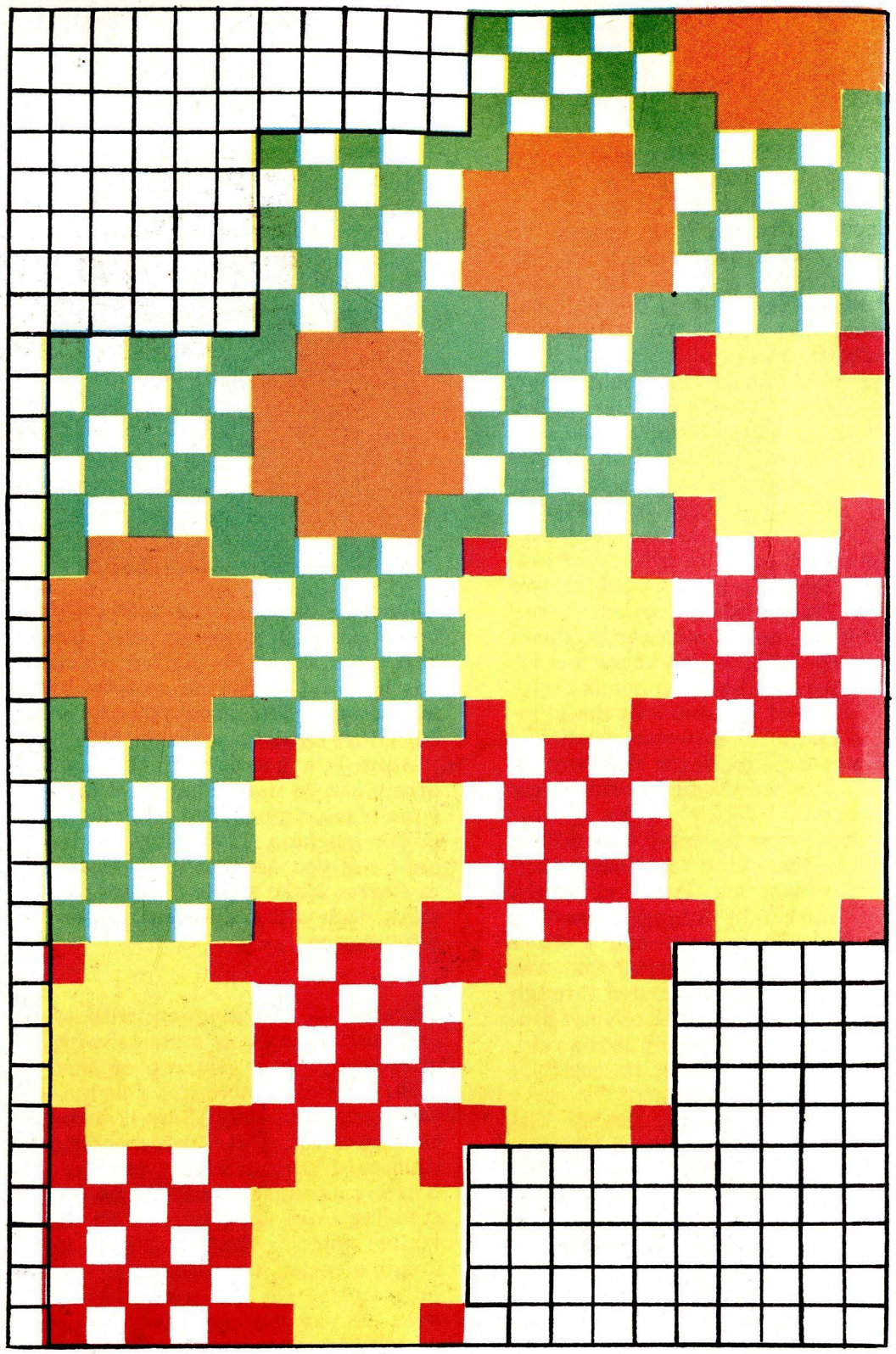
* * *

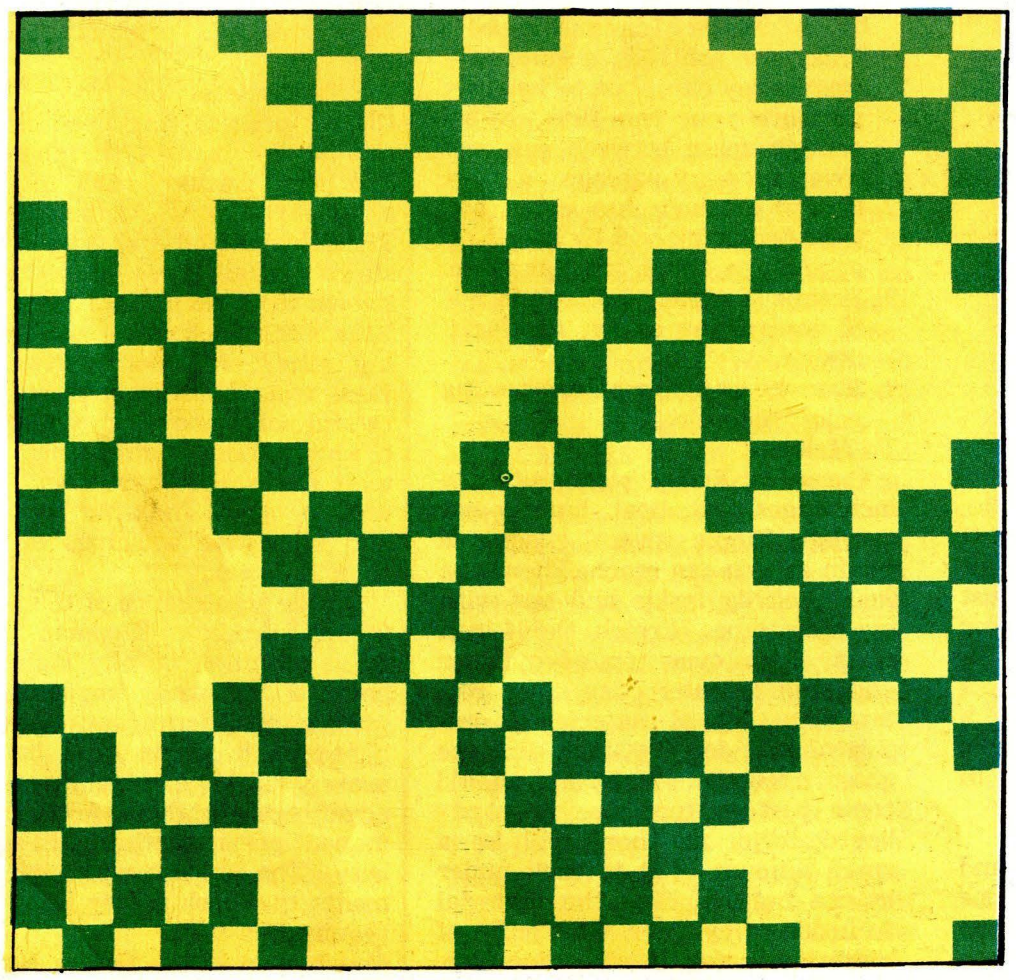
Naomi Ferry's Quilt

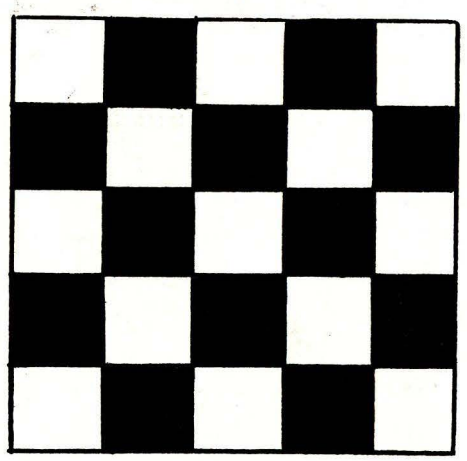


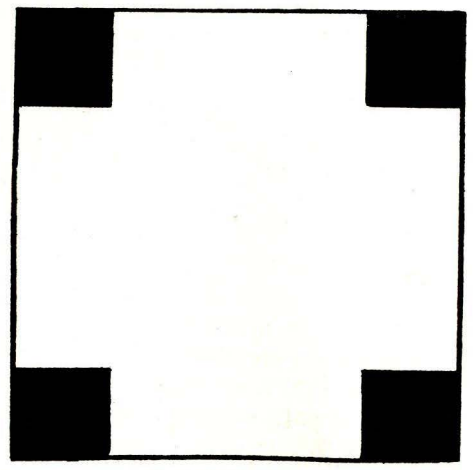
This quilt was made about 1905 by my husband's grandmother. Cut squares in contrasting colors. Each square should measure 2½ inches, which includes an allowance for seaming. When you have stitched together one large square consisting of smaller squares, measure this and cut a plain square the same size. Mrs. Ferry cut a small square from each corner of the plain square and stitched on a small contrasting square in its place. You may prefer to applique on a small square in each corner. By alternating the two types of large squares and stitching them together, you'll form an interesting pattern. Quilt may be made as large or small as you like.

* * *









TRIM BY WHIM

By Betty Philpott

The dresses in the baby shop were charming, each with a full skirt, tiny puff sleeves and ruffles and frills galore. But the price was astounding. The simplest dress was five dollars. The more elaborate, seven dollars.

I could duplicate any of the dresses for about two dollars, and so can you!

Shop with a notebook and pencil in your purse. When you see some dress, or little skirt, go to another part of the store, and draw it off. Saleswomen don't always welcome your artistic ability, so don't antagonize them. But get the idea down as soon as possible.

Sometimes you can combine the bodice of one dress and the skirt of another. But to make them, all you need is your basic pattern, and a few ideas.

BASIC DRESS

Trimming may seem complicated but it is not, and it often makes the dress. When you use braided or printed trim, rick-rack or ruffles, and you want a symmetrical pattern, sew the side seams of the skirt together, then cut the skirt from hem to waist, right up the center of the skirt back. Lay this skirt piece flat, and trim to your hearts content.

Using a tape measure assures ruffles or trim being evenly spaced. For circles, try using pie plates or saucers, drawing lightly around them with a pencil. Use boxes for drawing a square or diamond or whatever pattern you wish. All this is much simpler when working with the perfectly flat piece of material.

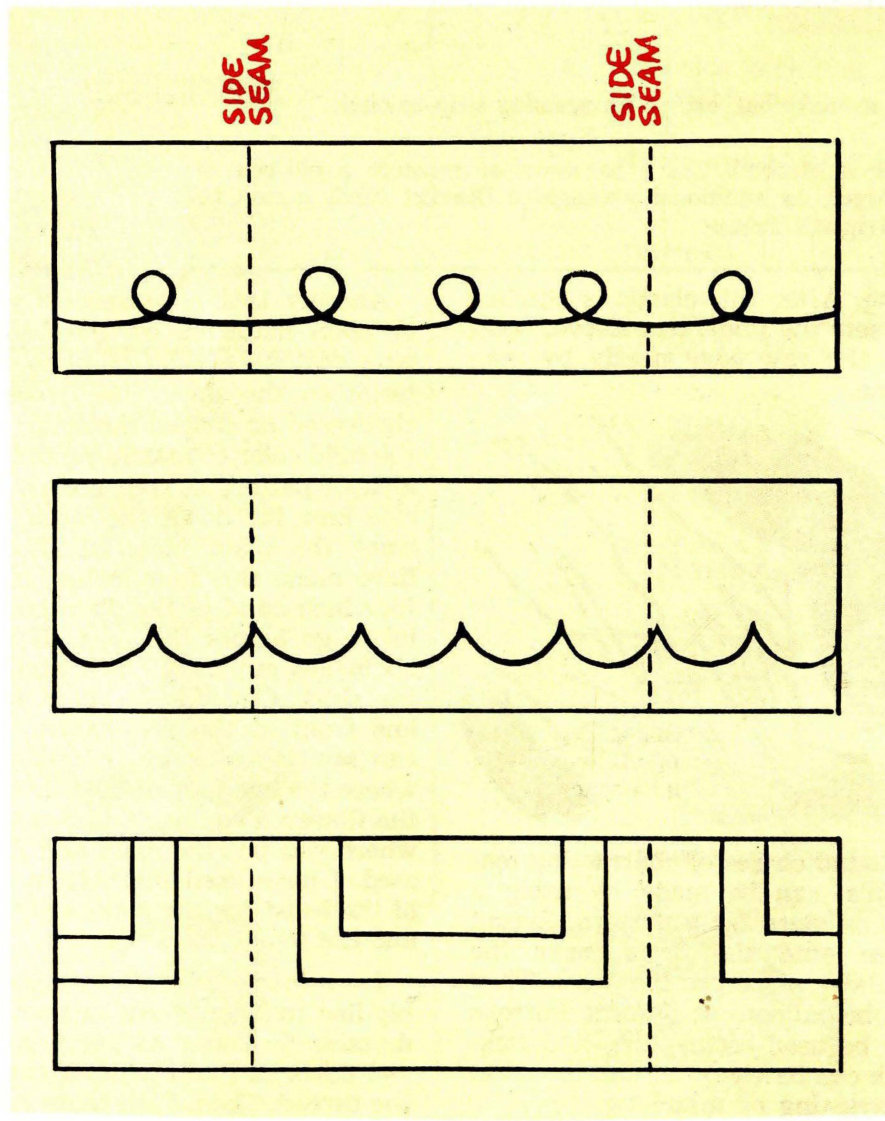
After you have placed the trim in the design you wish, pin securely and stitch. Now, sew up the back seam again. If the dress is for a small child, sew the entire skirt closed If the dress is for a larger child, make a little placket at the top of skirt, matching to the bodice opening

If only the front of the waist, or bodice, is trimmed, do this before even the shoulder seams are sewn. It is much easier. Sew the shoulder seams next, then put in the sleeve. Last, sew the side seams closed, tacking the raw edges at the armhole for neat appearance, then hem.

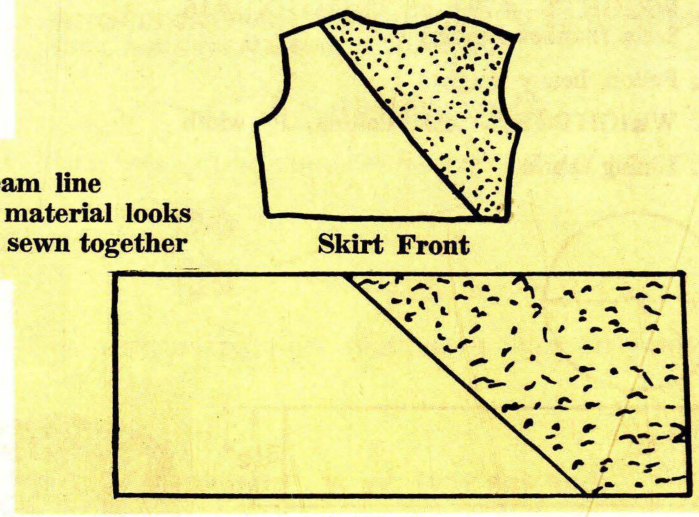
When I use ruffles, matching the dress, I cut or tear according to the material I have. Keep in mind the proportion of the dress. For very small dresses, the ruffles should be about two inches wide, after hemming. The standard rule for ruffles, is once and a half the material or distance it is going to cover. For instance, if your skirt width is thirty-six inches wide, cut the ruffle once and a half that width, or fifty-four inches. I prefer using even more material, so I do not have to watch the gathers so closely. I cut twice the amount I'll cover. I would rather have two inches of ruffling left over, than have a skimpy ruffle and have to worry about having two inches too little.

Whatever amount of strips I have cut for ruffles, I sew these together, making one long strip. Then, I hem each side, making a small hem, turning under just once the first time. The next stitching, I turn under once more. This takes more thread, but makes an even hem. After both sides of this long strip of ruffling is hemmed, I loosen the tension of my machine, and sew down the middle. When the thread is pulled, to make the gathers, this makes a double ruffle. If a simple regular ruffle is needed, run the gathering thread near one edge.

When the ruffle is hemmed on both sides, and gathered the approximate fullness you want, let your fancy go. Make loops or curves, or diamond shapes. When your design is finished, pin securely and stitch with machine.



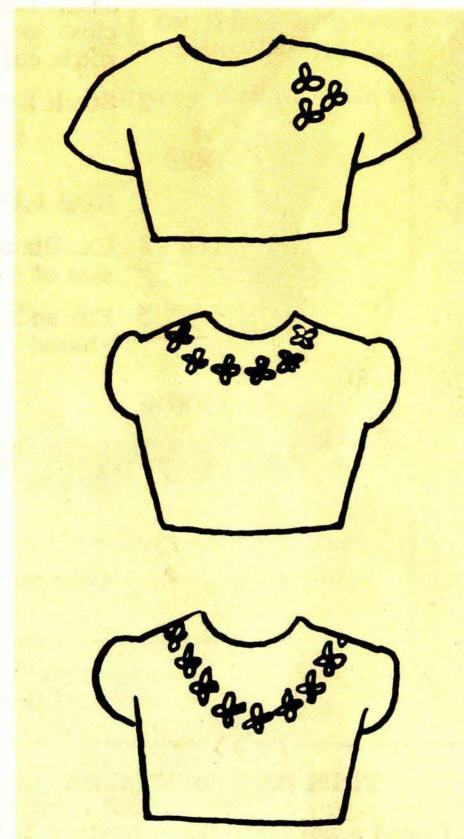
For something different, make a half-and-half dress. Use solid print, and a flowered or checked print of matching or harmonizing colors. Lay your bodice pattern on a plain piece of paper. Draw around it. Draw a line diagonally from the middle of one shoulder to the waist. (Diagram) Do the same with the skirt pattern. If you haven't used a skirt pattern, lay the measuring tape diagonally on the skirt material remembering it will be gathered, so don't make too sharp a line. Use one half of this cut-apart skirt for a pattern when you cut the plain material. Remember to allow enough material beyond the cutting line for a seam.



Putting the plain colored material on the left side of the bodice, and the plain colored material on the right side of the skirt is charming.

A different idea for a toddler's dress, is the zoo train dress. This should only be made on a straight-cut dress, as the new A dress. Not on the gathered skirt dress. Buy a coloring book, checking the pictures to be sure the animals are of simple design, and not too small. Cut oblongs of solid color, for the train, one for each car. Put an animal in each car, so only part of the animal shows. Zigzag around these, or sew with blanket stitch by hand. You can use the animals without the train, if you wish.

Watch for floral edgings in your dime store. Some are daisies, some roses, some are leaves. This is a little high, but you only need a few inches for each dress. Cut these apart. Make a spray, or group of three, on one side of the bodice, near the shoulder. Put tiny pastel buttons in the center of the daisy flowers. Make bias tape stems, or leave plain. Imaginary yokes, outlined with these, are attractive.



On sheer materials, I make double ruffles, using bows made from quarter inch velvet ribbon. I fastened these with tiny gold safety pins, at the top of the ruffle scallops, and again at the neck. This is cute made with red and white, polka-dotted nylon.

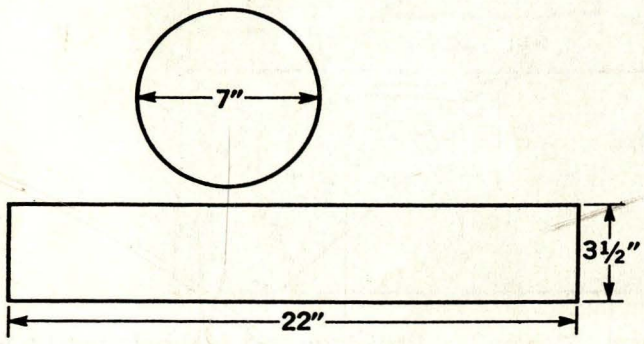
Continued on Page 10

TRIMMED FOR FASHION...

BRAIDED SATIN PILL-BOX HAT

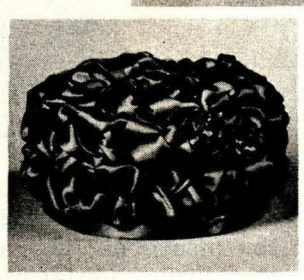
You'll Need . . .

- 2 pkg. WRIGHT'S #794 or TRIMTEX #16 Satin Blanket Binding
- ⅓ yd. Pellon, heavy weight
- ⅔ yd. WRIGHT-TRIMTEX Belting, 1" width
- ⅓ yd. Lining fabric



*Cut Pellon and Lining Fabric . . .

7 inch diameter circle
3½ inch x 22 inch strip



WRIGHT-TRIMTEX Luxurious Acetate Satin Blanket Binding is available in 19 beautiful Jewel Tones.

TO MAKE HAT:

SHAPE

1. Stitch Pellon strip to Pellon circle, having ¼" seam. Overlap strip ends. Trim close to seam. (Adjust to fit at overlap. Trim lower edge of joining.) Then stitch ends together.
2. Stitch Belting over outside lower edge of crown.

TRIM

3. Bind lower edge of crown with Blanket Binding.
4. Cut Blanket Binding into 3 equal lengths. Braid loosely, 2" wide, keeping same side of strip on top. Repeat with second package.
5. Pin and hand tack braid to crown starting ½" above lower edge. Continue around crown to center top in spiral manner.

LINING

6. Make lining as in step one. Tack at crown seam inside. Fold under lower edge and hand tack to inside of hat.

Glue may be used to make hat, except for seaming strip to circle.

*Size and shape may be as desired. Use a hat form or measure a pill-box of your own. If size is larger, an additional package of Blanket Binding may be necessary. **Courtesy Wright's Trims**

TRIM BY WHIM (Cont.)

I used a pie plate for a pattern for the design. The bows can be removed for easy washing of the dress.

I seldom use collars. I finish the neck with bias tape (even when sewing with nylon) then I buy gathered lace and sew it from ¼ to ½ inch from the edge of the neck, following the curve of the neckline.

Instead of putting the ordinary bands or cuffs, on sleeves, I hem them neatly, putting gathered lace on the edge. I measure a piece of elastic bigger by an inch or better than the child's arm. I sew it firmly to one side of the sleeve, about an inch and a half from the lace. Holding this stitched spot of elastic, I pull back with the left hand, and guide and stretch with the right. Keep it (elastic) stretched out as far as possible. This makes an attractive gathered affect, and is easier to do than the cuff or band. After this elastic is stitched in, sew the underarm sleeve, tacking the raw edge neatly by machine.

Round circles of contrasting materials, can be made by using a cup or glass for a pattern. Zigzag these onto the dress, near the shoulder or across the front. They can be balloons or flowers. Buttons can be used for centers, and rickrack can be sewed around the edge, contrasting or matching.

Another idea is to make a yoke of plain material, on the bodice, with matching strip of plain material on the skirt. Use flowered, checkered or striped material, and the solid color to match. Again, cut a paper pattern of your bodice. Decide how far down the waist you want the plain material. If you have made this four inches, cut a four inch band of the plain material to go across the skirt. If it is six inches, cut the six inch band for the skirt. Cut this for both back and front of the dress skirt. You can sew rickrack along this edge where the two join, or lace, or even the flowered edging. You can vary where you put the plain and flowered. I have used the bottom half of the waist for the plain material, and the top of the skirt.

I sew in what is called an assembly-line manner. I cut out several dresses, then sew as many seams and darts as I can without cutting the thread. Then, I cut these apart,

and sew some more. For a time, it will seem as if you aren't getting anything done, then suddenly, the dresses are all finished but the handwork.

There are several tricks to making dresses yourself, to make them look less home-made. Make the sleeves less deep through than the pattern. Do this by folding the pattern from side to side, about one-half inch deep.

Make fuller skirts than the average pattern calls for. I never use the skirt pattern at all. I measure the length I need, and cut or tear the entire width of the material. (36" width). With this width, front and back, you have a fullness that adds a great deal to the dress.

Last, make wide ties. Hem them the same way you did the ruffles. A perky bow adds to the dress. If you have a full skirt, small sleeves (in depth) and a big bow, the dress will be delightful, even without trim.

It is a pleasure to sew if you can save dollars and enjoy it while you are sewing. By watching the dresses in the stores, and in magazines and in catalogs, you can come up with some very attractive ideas.

With a little practice, you can soon duplicate any dress you see. If you make a few mistakes at first, don't worry. They won't be noticeable. A small pleat or tuck where it doesn't belong isn't apparent even to another who sews.

This is my easy-method of sewing. First, put on the trim. Sew the front bodice to the front skirt. Sew the back bodice to the back skirt. Sew the shoulder seams together. Now, put in the sleeves (which can already have cuff or elastic gathering on them). Sew from the edge of sleeve, right down the side of the dress. Stitch seam flat at sleeve edge, for appearance. Finish the neck with bias tape, and hem the dress. Your dress is done, with no strain, no stress, no fuss.

Happy sewing to you!

* * *

APPLI-TIQUE INSTRUCTIONS (Foliage)

INTERLOCKED BABY RICK RACK STEM

You'll need: #413 Baby Rick Rack, Emerald 44

(Use twice desired stem length plus 2 in. for each 12 in. of completed stem.)

TO MAKE:

1. DRAW STEM LINE ON FABRIC.
2. FOLD RICK RACK IN HALF.

3. INTERLOCK BY HOOKING "V'S" TOGETHER.

4. TACK RICK RACK TO STEM LINE ON FABRIC WITH FOLD AT STEM BASE.

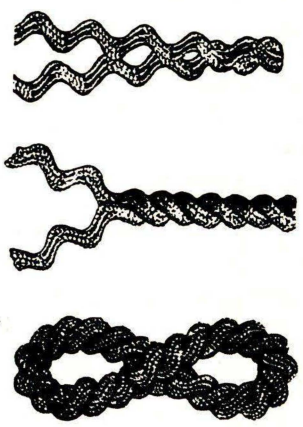
Courtesy Wright's Trims

FIGURE "8" LEAF OF BABY RICK RACK

You'll need: 8 in. #413 Baby Rick Rack, emerald

TO MAKE:

1. FOLD RICK RACK TO HALF LENGTH.
2. INTERLOCK BY HOOKING "V'S" TOGETHER.
3. SHAPE INTO FIGURE "8".

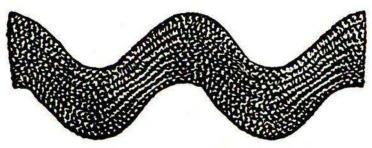


RICK RACK LEAF

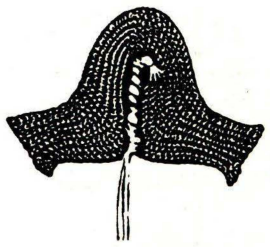
You'll need: "W" of #345 Jumbo or #429 Rick Rack

TO MAKE:

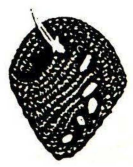
1. CUT A "W" FROM RICK RACK.



2. SEAM LOWER "V".



3. FOLD IN RAW ENDS AND TACK. CUT AWAY EXTENDING RAW POINTS.



4. TURN TO RIGHT SIDE.

APPLI-TIQUE INSTRUCTIONS (Flowers)

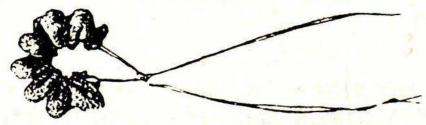
FLOWER CENTER

You'll need: Use 6" #413 Baby Rick Rack

TO MAKE:

1. THERE MUST BE AND EVEN NUMBER OF POINTS ALONG UPPER EDGE WITH CUT ENDS IN DOWNWARD DIRECTION. CUT AWAY IF NECESSARY.
2. STITCH IN ONE POINT AND OUT THE NEXT POINT ALONG UPPER EDGE, BUILDING ALL POINTS ON NEEDLE.

3. PULL THREAD THROUGH LEAVING 3 IN. FREE AT KNOTTED END.



4. TIE THREAD TOGETHER FROM BOTH ENDS TO FORM TIGHT CIRCLE.

MARIGOLD

You'll need for center: ½ yd. #429 Rick Rack

You'll need for outer petals: ½ yd. #345 Jumbo Rick Rack

TO MAKE CENTER:

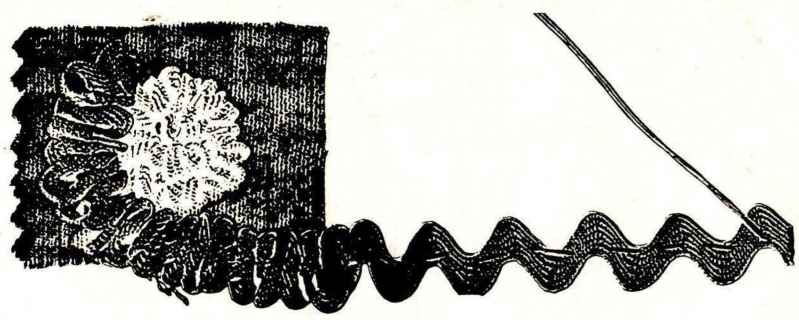
1. RUN STITCHES THROUGH CENTER OF REGULAR SIZE RICK RACK. DRAW THREAD SNUGLY.

2. KEEP RICK RACK FLAT AND ROLL LOOSELY ON ITSELF INTO CLUSTER. STITCH FROM SIDE TO SIDE, HOLDING POINTS VERTICALLY.

Courtesy Wright's Trims

TO MAKE OUTER PETALS:

1. USE JUMBO RICK RACK AND FOLLOW 1. ABOVE.



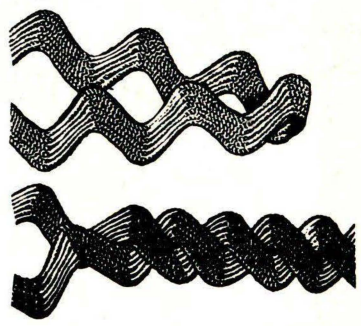
2. KEEP RICK RACK FLAT AND TACK INNER POINTS AROUND BASE OF CENTER.

BABY MUM

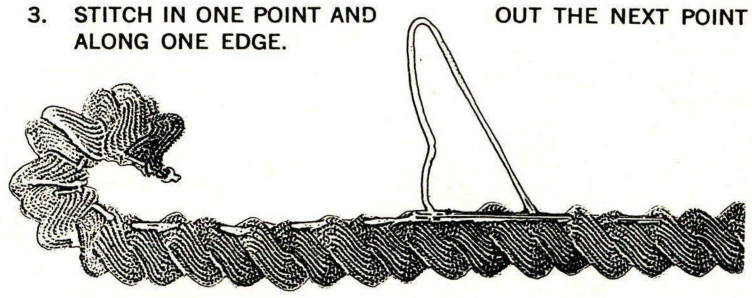
You'll need: 2/3 yd. 429 Regular Rick Rack

TO MAKE:

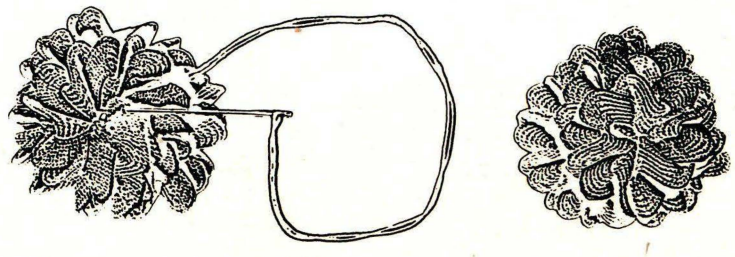
1. FOLD RICK RACK TO HALF LENGTH.
2. INTERLOCK BY HOOKING "V'S" TOGETHER.



3. STITCH IN ONE POINT AND OUT THE NEXT POINT ALONG ONE EDGE.



4. DRAW THREAD SNUGLY. COIL AND TACK THROUGH CENTER.



MUM FLOWER MOTIF for CARDIGAN SWEATER

You'll need:

4 yds. Baby Rick Rack, emerald

1½ yds. Jumbo Rick Rack, orange

1½ yds. Jumbo Rick Rack, yellow

2 yds. Regular Rick Rack, orange

2 yds. Regular Rick Rack, yellow

TO MAKE:

1. FOLLOWING DIAGRAM MARK DESIGN ON SWEATER 2" FROM NECKLINE AND 2" FROM CLOSURE EDGE.

2. MAKE 2 INTERLOCKED BABY RICK RACK STEMS (SEE APPLI-TIQUE INSTRUCTIONS), USING 33" EMERALD RICK RACK FOR EACH. STITCH TO SWEATER FOLLOWING DIAGRAM.

3. MAKE 8 FIGURE-8 LEAVES OF EMERALD RICK RACK (SEE APPLI-TIQUE INSTRUCTIONS). STITCH LEAVES IN PLACE FOLLOWING DIAGRAM.

4. MAKE 3 ORANGE AND 3 YELLOW OUTSIDE PETAL UNITS BY USING ½ YD. JUMBO RICK RACK FOR EACH AS FOLLOWS:

   a. FOLD RICK RACK IN HALF AND INTERLOCK.

   b. STITCH IN ONE POINT AND OUT THE NEXT POINT ALONG ONE EDGE.

   c. DRAW UP THREAD UNTIL POINTS FIT CIRCLE. OVERLAP ENDS AND TACK.

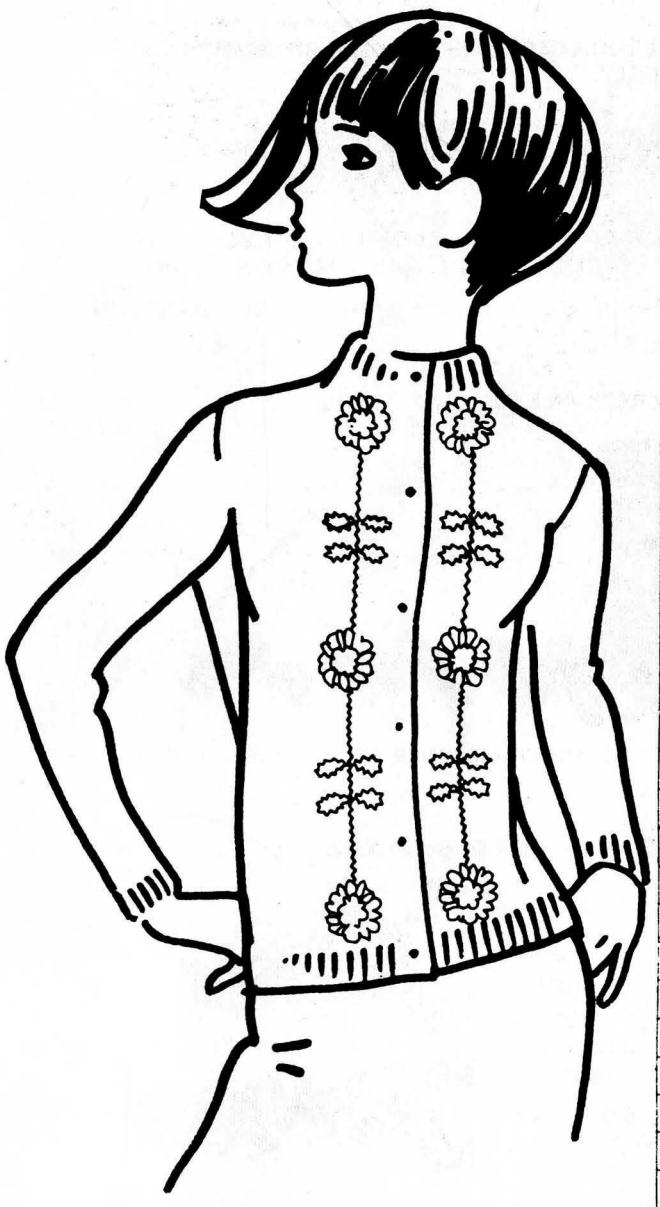
   d. TACK INNER GATHERED POINTS TO CIRCLE EVENLY, ALTERNATING COLORS.

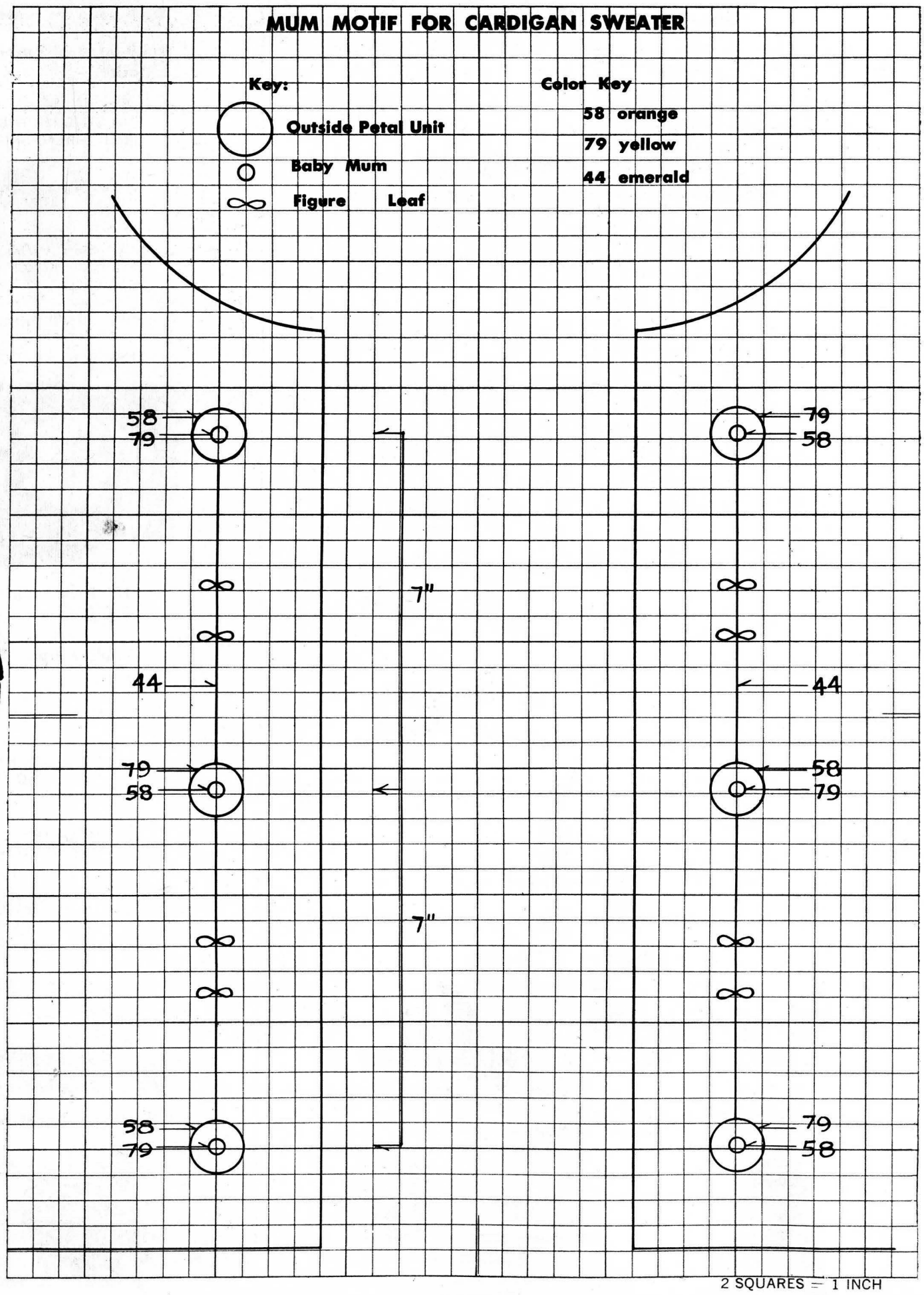
5. FOR FLOWER CENTERS MAKE 3 YELLOW AND 3 ORANGE BABY MUMS (SEE APPLI-TIQUE INSTRUCTIONS).

6. TACK CENTERS IN PLACE, ALTERNATING COLORS. (YELLOW MUM ON ORANGE PETAL UNIT, ETC.)

HINT: THIS MOTIF MAY BE USED ON A CARDIGAN SWEATER OR JACKET.

Courtesy Wright's Trims





MUM and MARIGOLD BORDER TRIM (For skirt of dress)

You'll need:	(For one Repeat)	(For three Repeats)
¾ yd.	429 Regular Rick Rack, emerald	1 1/3 yds.
1 1/3 yds.	429 Regular Rick Rack, gold	2 yds.
1¼ yds.	429 Regular Rick Rack, orange	3¾ yds.
½ yd.	345 Jumbo Rick Rack, yellow	1½ yds.
2/3 yd.	345 Jumbo Rick Rack, emerald	2 yds.

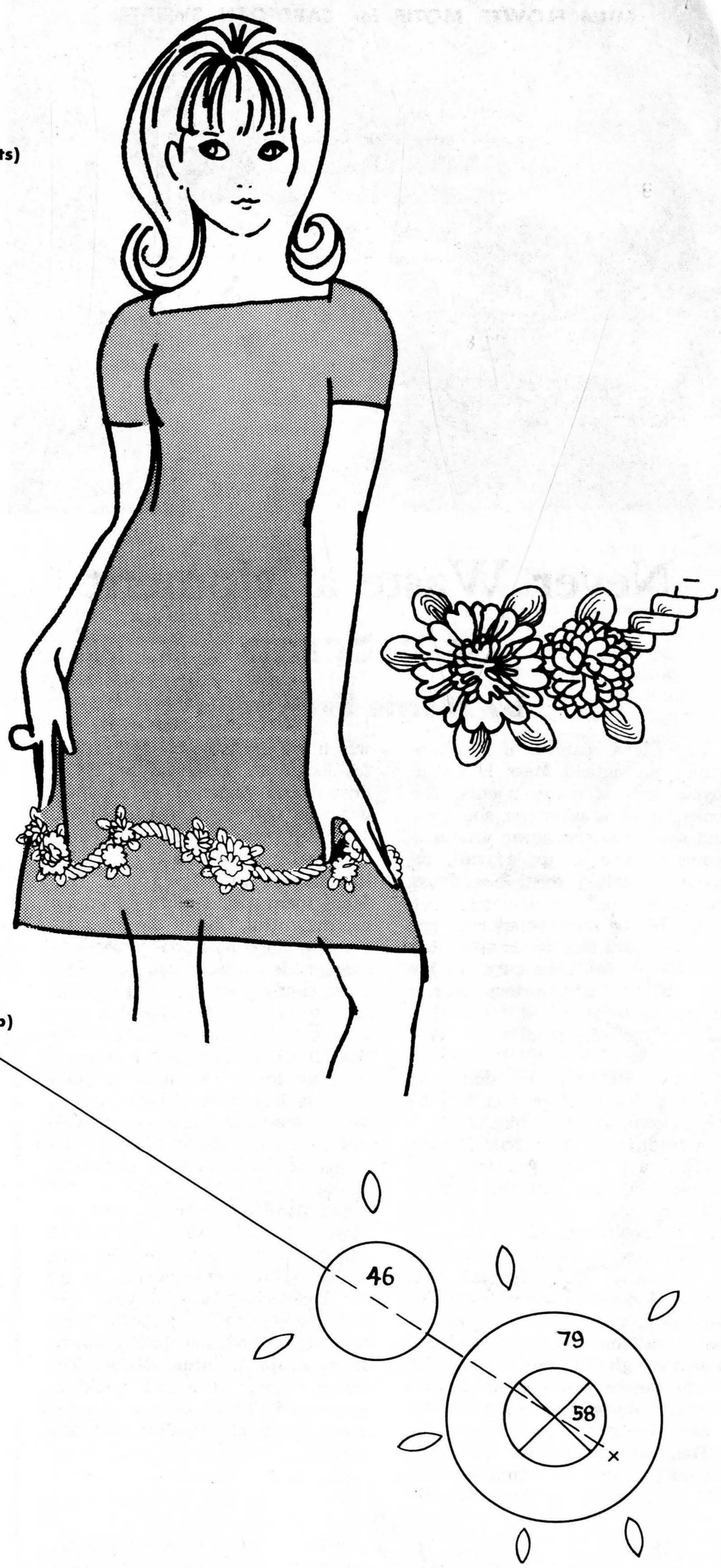
NOTE: IT IS RECOMMENDED THAT AT LEAST 3 REPEATS (OR MORE) OF DESIGN BE USED FOR PROPER EFFECT.

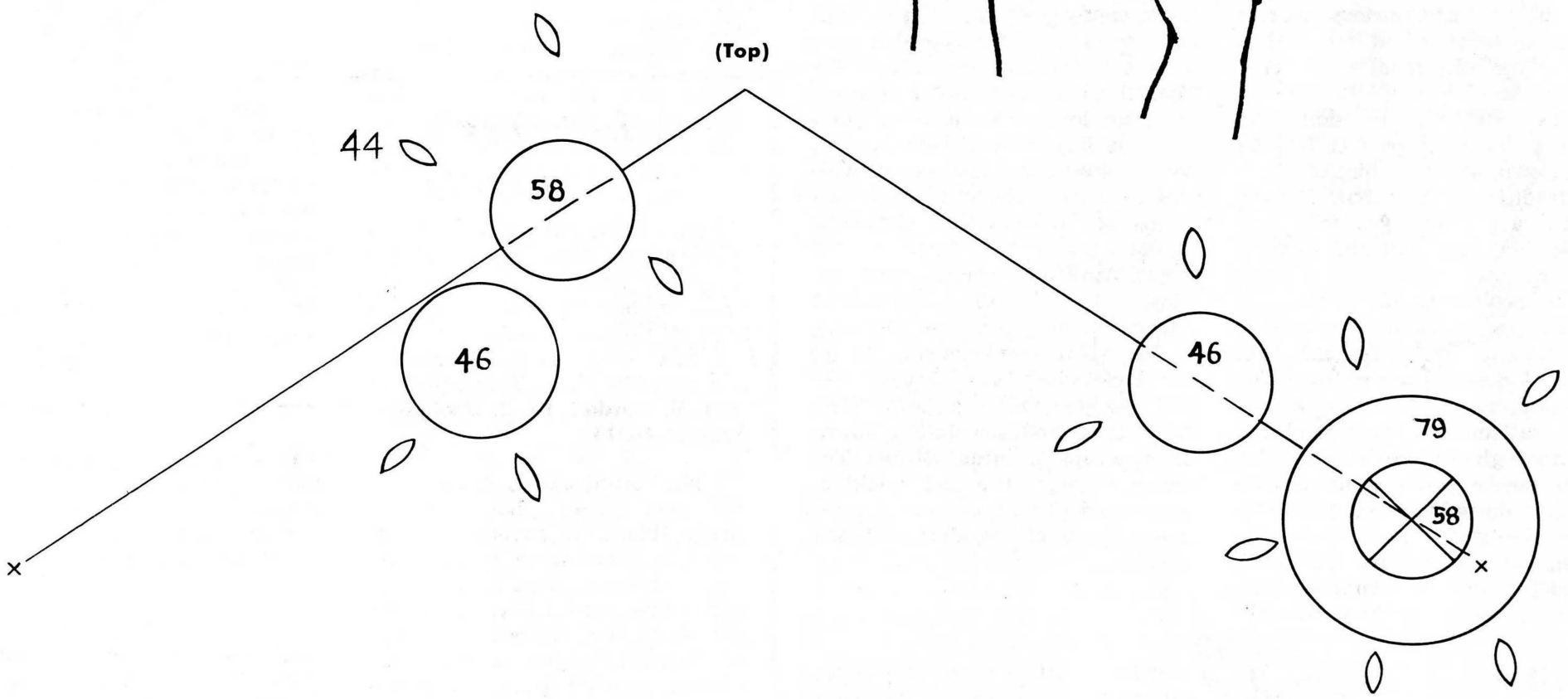
TO MAKE:

1. TRANSFER MARKINGS TO SKIRT 3 INCHES ABOVE HEMLINE. TRANSFER IS FOR ONE REPEAT OF DESIGN. BORDER MAY GO AROUND ENTIRE SKIRT OR JUST BEYOND SIDE SEAMS.
2. INTERLOCK EMERALD REGULAR RICK RACK BY HOOKING "V'S" TOGETHER AND STITCH TO STEM LINE.
3. MAKE RICK RACK LEAVES (SEE APPLI-TIQUE INSTRUCTIONS) USING EMERALD JUMBO RICK RACK AND APPLY WHERE SHOWN.
4. MAKE SOLID GOLD AND SOLID ORANGE BABY MUMS (SEE APPLI-TIQUE INSTRUCTIONS) AND APPLY WHERE SHOWN.
5. MAKE MARIGOLDS (SEE APPLI-TIQUE INSTRUCTIONS) USING YELLOW JUMBO AND ORANGE REGULAR RICK RACK AND APPLY WHERE SHOWN.

HINT: THIS MOTIF MAY BE USED ON THE SKIRT OF A SHORT OR LONG DRESS.

Courtesy Wright's Trims





Key:

- Baby Mum
- Marigold
- Leaf

(Actual Size)

Colors

44 Emerald

46 Gold

58 Orange

79 Yellow

MUM and MARIGOLD BORDER TRIM (For skirt of dress)

THIS MUM OR MARIGOLD DESIGN MOTIF IS ONE REPEAT AND IN ACTUAL SIZE. TRACE USING THIS SHEET OF PAPER AND REPEAT KEEPING RIGHT SIDE OF PAPER UP AT ALL TIMES. BE SURE LOWER "X'S" MEET.

(Bottom)

Never Waste a Moment or a Scrap

by Merrie Evergreen

Mrs. Clara Sparrow of 37 White Street, Springfield, Mass. is a vital joyous lady of many talents. She looks for ideas wherever she goes, and she says, she never wastes a moment or a scrap; a trait, no doubt, inherited from her Swiss ancestors.

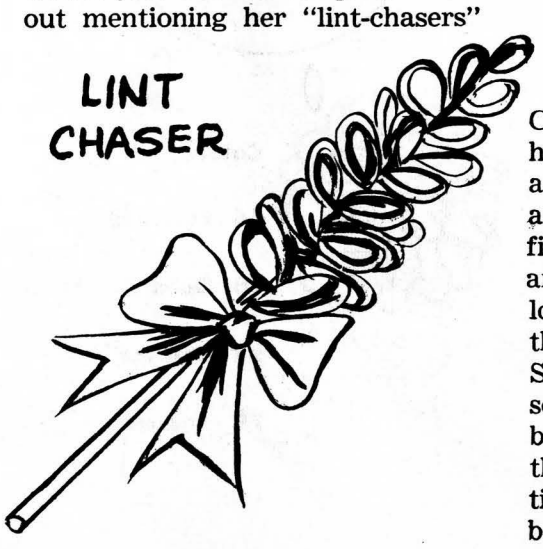
One of the most popular of her ideas is Clara Sparrow's appealing little clown doll. She cuts out his suit first from assorted colorful bits of material. Next she makes the clown's body from a size 11½ white sock.

Before stuffing the doll, she paints a clever, happy face for the little clown, and tops him off with the traditional cone hat. If you prefer, says Clara, you may embroider the face, but she finds it quicker and more effective to paint it. The clowns sell for $2.00.

Clara creates beauty for pleasure as well as for profit. She is a professional dressmaker of considerable skill, as well as being an artistic craftsman of ceramic pieces, which she gives to her friends. Her clever needle fashions an assortment of unusual and beautiful gifts which she sells.

Her list of attractive gift items would just not be complete without mentioning her "lint-chasers" which are made from foam rubber fashioned to look like a fancy duster and fastened on a dowel wrapped with foam rubber strips. They sell fast at seventy-five cents and really work; also rectangular lint-chasers at fifty cents. Her fancy foam rubber clothes hangers are delightful. One of the most attractive Christmas tree ornaments ever made is fashioned by Clara from candy and gay colored yarn into her Candy Dolls, and a bargain at twenty-five cents. She makes plain and fancy aprons, with the lovliest Swedish embroidery. Darling Miss Cover-up dolls, which she knits and trims with crochet, are used to conceal such items as toasters and bathroom tissue.

Scraps of left over brocades, satins, and taffetas from the formal gowns Clara makes are fashioned in her spare moments into purse-sized cleansing tissue covers. Her busy fingers knit caps in all sizes and styles and sew infant gowns from scraps of outing flannel. The heart of any little girl would be gladdened Christmas morn by the many types of beguiling dolls she creates.



A lady with a sense of humor, Clara has found that it has seen her through trying times, as well as happy. She lives her philosophy and really enjoys helping others to find a more meaningful life. Ask anyone down at The Hobby Club, located at the side entrance of the Y. M. C. A. at 85 Hillman Street in Springfield, Massachusetts. Clara is a long-standing member and past president and knows that keeping hands and minds creatively employed promotes well-being and satisfaction.

Her work is on display along with that of other club members in May at the Fair held at the Municipal Auditorium in Springfield, and also at the club's Christmas Store in December at the Club locaton. Browsers, as well as buyers, are welcome, and both the Fair and the Christmas Store are open to the public.

A visit to Clara Sparrow's home will make you wonder what you've done in your own spare time. How can one woman manage to accomplish so much?

Clara reiterates her secret. "I never waste a moment or a scrap."

Clara Sparrow finds this motto her clue to pleasure as well as profit.

Subscriber's Circle

I have been wanting to find the grape cluster doily. It has clusters of grapes around. Also the basket made of shell stitch (large enough to hold a glass tumbler).

I take about all the magazines and sure like them. Thank you.
Mrs. B. Gordon, Rt. 2, Rochester, Indiana 46975

* * * *

I like "Aunt Jane's Sewing Circle" very much. I have collected many things. If anyone is interested, I have many buttons, recipes, patterns, sizes 10 and 16, most never used. I have some very old books and magazines, scraps of material that are ideal for doll clothes, crochet patterns, including lace edgings for pillowcases and handkerchief edgings.

I would like S & P shakers, pitchers, teapots and a coffee grinder. I would also like orders for aprons, and for potholders to hang on the wall, the hat and rolling pin with two potholders, very attractive on a kitchen wall.

I like people and like to get letters. I would welcome any letters, ladies, whether you are interested in my exchange or just to visit in a letter.

Logan, Ohio is a very nice town located in the beautiful. Hocking Hills. There are lots of scenic attractions, such as Old Man's Cove, Ash Cave and Lake Logan. There are always lots of visitors to these places.

May I hear from you?
Mrs. George Derifield, Box 466, Logan, Ohio 43138

* * * *

* * *

If you will glue a section of a textile measuring tape to the front top of your machine, it can be used in the measuring of hem widths, length of space between buttons, etc.

* * *

When the collars and cuffs of a man's shirt fray, run a tight machine stitch zigzag across the frayed portion. Once the garment is starched and ironed, the zigzag is barely noticeable.

* * *

Threading a needle with yarn is very easy if you double a short piece of ordinary thread and shove the loop through the eye of the needle. Then put the yarn through the protruding loop and pull the thread back through the eye. The yarn will follow the thread. Leora Brown

* * *

Tricks Most Knitting Books Don't Tell You

by Peggy Chester

I am not prepared to stick my neck out ALL the way and go so far as to say these points have never been in any book, but I am ready to state that I have never seen them in print — with a few exceptions which I shall indicate at various places in this article.

I have an extensive knitting library but there are books on the market on knitting which I have never seen and do not possess, nor have I read everything in every book I do have, so please do not feel you must correct me if you have seen any of these points in print. I maintain that they are not as well-known as they should be and that they should be more easily available, especially to beginning knitters. Nor are you to take this as a general criticism of all knitting books, for on the whole I think they do an excellent job. As you probably know, yarn companies publish the biggest proportion of knitting books. They make their major profit on the yarn they sell rather than on the books they print. Each book is designed to please various tastes, which is why it so often happens that you will find but one or two patterns in one book that especially appeal to you. The comparatively few books that are put out on knitting in general rather than specific terms (information and how to do rather than actual patterns) are where one would expect to find this information, and they rarely get into the hands of the people who could profit most by them. These are the books that I feel should contain this information, but rarely do so. This is the big reason why I recommend knitting classes instead of teaching yourself from a book. You pick up a lot of these pointers from a good instructor, and in an intermediate or advanced class, from your classmates as well.

Almost every book of instruction for beginners DOES say "Never lay your knitting down until you have completed the row you are on." This is an excellent rule but sometimes it is a little hard to abide by. Suppose you have 200 sts. (Yes, Wyzena, you could have that many — an afghan for instance, and if you have ever made a dolman-type sweater, those rows from one cuff edge to the other seem practically endless!) You do 19 sts and the door bell rings or the baby cries — and you are going to finish that row before you respond? I hardly think so! Just go ahead and lay your knitting aside — it is perfectly safe to do so. When you get back to it again, pick it up in working position, then examine it to see which st has your working yarn attached. If it is the one on your right hand needle, you are all set to resume knitting exactly where you left off. If it is attached to the st on your left needle, turn your work over — you were headed that-a-way. It is so simple, so easy and so frequently ignored to the confusion of the beginning knitter.

Increases are called for in most knitting patterns, and following most knitting books, one would assume that there is only one method of doing this. Nonsense!! There are several good ways and I feel a knitter should learn all of them, then use the increase that she prefers. Some are better in some situations than in others and on occasion a pattern will tell you a different one to use. There is no reason under the sun why this method cannot be used in other instances, after giving it due consideration. As with any deviation from pattern instructions you must first decide just what this particular maneuver is designed to accomplish. If you are dealing with an elaborate pattern st, I strongly urge that you follow directions exactly as given, but if you are working with stockinette st or a simple pattern st, there is nothing to prevent you from doing a little experimenting.

The basic and simplest increase is made by knitting into the front and back of the same st before slipping it from the left needle. This is quick and easy. If it occurs, as it so often does, on an edge that will eventually be hidden in a seam, by all means continue to use it.

Another method which you already know, although you may not have thought of it in terms of an increase is the YO. This leaves you with another st and a hole, and is very effective in certain instances such as a raglan seam.

It is the increase that comes in the center of your rows and will therefore be exposed that merits our concern here. I suggest you haul out yarn and needles, set up a swatch and experiment with all of these methods, then use your own judgment when and where to substitute each one in any given pattern. For our first increase on our swatch, let us try the one that is made by knitting beneath the strand of yarn that separates two sts. This gives our extra st but leaves rather an obvious hole. Work a few sts and try doing it this way — insert your right needle under this strand of yarn and place it (the strand of yarn, natch!) on your left needle, then k into the back of it. You should find this much tighter than the first one, and while there may still be an obvious hole, especially with heavier yarn, it is much smaller and less noticeable than the previous increase.

Work a couple of rows on your swatch (in stockinette st, please — so much easier to see the results on stockinette st than on garter st) and then try these two — Knit into the st of the row directly below the st on your left needle, then work the st on the needle. Some directions will tell you to lift the st from the row below to your left needle and then k it, so try it this way, too, with a few sts worked between them. Use your own judgment on how you prefer to work it, being sure to consider appearance as well as ease of working it, in that order.

Work 3 or 5 rows above this and try this method of increasing which I consider to be the neatest one of all. Work 3 or 4 sts in from edge of your swatch, and prepare to increase in next st. Do not turn your work over, but roll your left needle toward you until the back of the sts are exposed. Now insert right needle from the top down under the bar that forms the p side of the st, make a k st, then return work to regular position and k this same st in the usual manner. This makes the most inconspicuous increase of all and is the one I use most frequently. You can slant your increased st in opposite directions if you k the st in the usual manner first, leaving it on left needle until you have made the inc st through the p loop at the back. This is the method I employ most frequently, as I said before, but I use all of these ways on occasion plus this additional one — a loop over the needle with yarn crossed at bottom of st to hold in place. This is the same as casting on by looping over needle. It is not worth much for casting on except in certain specific instances, but for increasing by one st, it is an excellent but little recognized method.

Now that we have discussed increases, how about decreases. The two best known methods are to k (or p) 2 sts tog, and the slip 1, k 1, p s s o, which is at times referred to as slip, knit and pass. Your choice is governed here by the direction you wish the decreased st to slant. Quite a few knitters are aware that you may k the two sts tog through the back of the sts to get the same slant as you do with sl 1, k 1, p s s o, and usually with more pleasing results as the sl st is sometimes stretched to the point where it will not again relax to the proper size. This information is seen in some patterns but I feel enough of you are unaware of this simple expedient to warrant mentioning it here.

Full Fashion (F.F.) decreases are an exasperating maneuver to accomplish, for the sts on either side must slant in opposite directions and yet you want them to look as similar as possible. I was absolutely astounded by the number of gals in my current advanced classes who did not even know what was meant by the term "full fashion", so we will start with the very basics and explain the term before we go on with how to do it. Remember those hose with seams that everybody used to wear before seamless hose were the fashion and that are now so hard to find?

Those little marks about half an inch over on either side of the back seam were the full fashion marks — where the decreases were made for shaping but they were not on the edge to be taken up in the seam but were left in plain sight as part of the design or decoration for the hose. What we are referring to as F. F. decs in knitting is exactly the same thing. It is most frequently used on raglan seams shaping on sweaters made in sections from the bottom up and then sewn tog. I have just finished a couple of ponchos (for guess who?) that are made in sections and decreased in the same manner, then crocheted tog. No, you cannot get this pattern from me. It is in a Sears book, and I can't even tell you which one as somebody typed the pattern off for me. But in the book, each section is shown in a different color. We made ours in school colors of royal blue trimmed with gold, and they are pretty as well as different from most poncho patterns. We got a little off the subject there, didn't we? So now let's get back to F. F. decreases and how to make them.

There are several ways of doing these decreases, the main problem being to get those right and left slanted seams to look as nearly similar as possible. I have not yet encountered a method which completely succeeds in doing so, but the following one seems to me to be most satisfactory. Right side row directions will read "K 3 (or any given number) k 2 tog, k to last 5 sts (will be given number plus two) in row. Sl first st as if to k, then place this st back on left needle (it will be twisted). Now k 2 tog through the back of the sts, k 3.

Wrong side rows will be purled even. You will repeat these two rows until the designated number of sts remain (or perhaps for a certain number of times). Then, you finish as the pattern directs.

And now that we have brought up the subject of raglans made in this way (from the bottom up) be sure to notice that the seam is a very obvious part of the sweater design. Whatever method you choose for doing seams, be very sure they are neat. This is more important here than at any other

(Continued)

KNITTING TRICKS (Cont.)

place in knitting. If you doubt your ability to fashion seams neatly in so obvious a place, why not finish your sweater off as so many baby sweaters are — work each section (fronts, back and sleeves) through the armhole bind off row, then place it on a circular needle, each section in its proper sequence (make back first, then sleeves and fronts last). Now you can do remainder of sweater all in one and you will not have any seams to worry about! Place ring markers on your needle between each sweater section to keep your raglan decreases in proper order, and be sure to follow directions for neck shaping, etc.

Believe it or not, there are at least two simple ways to make neater shoulder seams and do away with that awkward and unsightly stair-step effect usually achieved by following pattern directions. This first method is probably the simplest but neither one is particularly difficult. Use your pattern directions as to number of sts in each unit and also as to just when to start shoulder shaping. Sl the first st of each unit, and bind off the required number of sts — yes, you do use that slipped st as a part of the binding off process. Finish you row each time you have bound off a unit of sts. On the return row, p to the last two sts and then p these 2 sts tog. This takes care of one st from the unit, so you will again sl the first st but you will bind off one st less than pattern directs. Thus if your pattern says to bind off 6 sts, you will actually bind off only 5 of them. Again finish your row, then p back to the last two sts and p these tog. Repeat this process as many times as your pattern directs. This leaves you with a neatly slanted edge, ready to be sewn or crocheted to its opposite shoulder section. Of course, when you do the other shoulder (right one) you reverse the directions and read p for k and k for p. That is, you sl the first st, p the next, and bind off all sts on this shoulder as if to p. Your return row will be k rather than p and you will k to the last two sts in the row and then k these two off tog.

For the second method, you can use short, d p needles if you have them in the right size, or use your regular needles and sl the sts to the d p needle when you have finished knitting them. Sl a tip guard on one end of short needle to keep sts in place as you work. K the first row to shoulder shaping completely across row, then turn and p back, but leave the number of sts your pattern designates for that first unit to be bound off unworked on your needle. Turn, and k across all sts on needle. Then p the next row, but again leave the number of sts designated for second bound off shoulder segment unworked on right needle. If your pattern says you should bind off 6 sts each time, you will now have 12 unworked sts on your right needle. Repeat this process as many times as necessary (following your pattern directions). When you have all shoulder sts worked (or should I say "not worked"?) in this manner, break off your yarn, plug both ends of your short needles and lay aside until you are ready to assemble sweater sections.

For the opposite shoulder you reverse the directions by reading k for p and p for k exactly as you did with the previous method. To finish off this shoulder seam, place the sts from each section alternately on a single needle and then bind off by knitting two sts at a time. Be sure to have your pieces in proper position before you slip these sts and be sure to work so that the bound-off edge comes on the wrong side of the work. Don't be tempted, as I was, to hold the two needles parallel and sl one st from front needle to the back each time for knitting the bind off row. It sounds good, but it stretches the sts too far and it will show on the right side of your work. You have one bound off row and a neatly completed shoulder seam all in one operation.

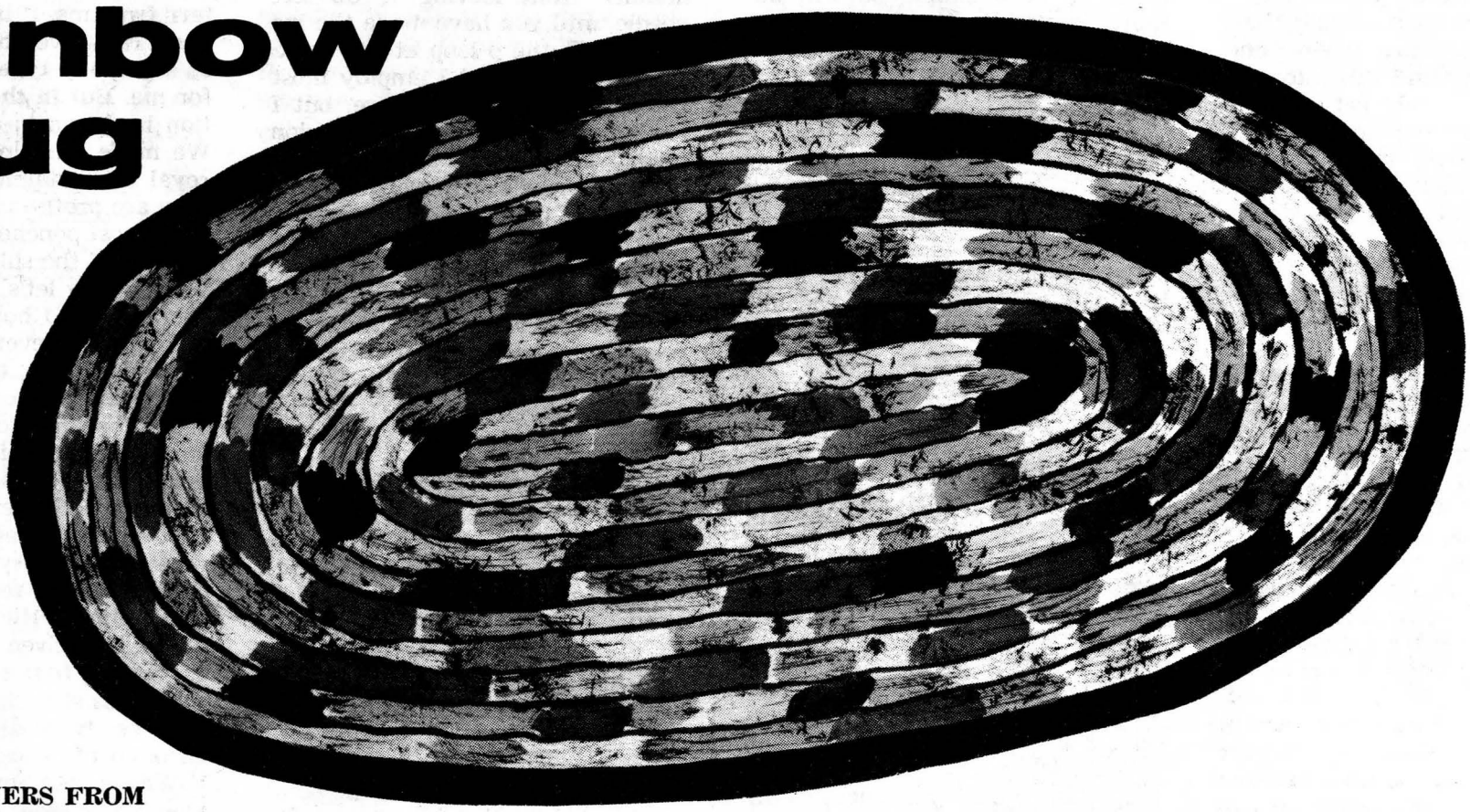
You could also weave the shoulder sts tog using kitchener st (as for a sock toe) and have a practically invisible seam. However, I find that shoulder seams finished in this way will eventually sag out of shape. If you wish to try it, follow directions for second method above until you are ready to bind off. Leave sts on the two separate needles, hold them parallel and use a tapestry needle threaded with yarn end to finish off. Follow directions given in any sock book for weaving the toe. You do this from the right side of the work, remember?

When it comes to slipping sts, some patterns will say "sl as if to p" or "sl as if to knit", but only rarely do you see any specific reason as to why you do it in that particular way in that particular instance. There is a pretty good rule to follow, though, and here it is — always sl your sts as if to p unless your pattern definitely states in so many words "Slip as if to k". The why-fors of this rule are equally simple and make sense when you take the time to think it through. The two procedures do have a slightly different finished appearance so sometimes your designer will want the effect obtained by slipping as if to k, but slipping sts in this way tends to stretch the st more and with some types of yarn it does not go back to its original size, so you end up with a slightly raised effect which may detract from the look you are trying to create.

And for goodness sake, don't follow the practice of some knitters of slipping the first st in every row as a matter of course — there are times when it is definitely detrimental to your work — raglan seams for example. You shorten your edge each time you sl a beginning st — you are making one st stretch for two rows, and you do not really accomplish very much by so doing. Old-timers will tell you they do it to achieve neat seams, but there are other more effective ways of accomplishing this. For

(Continued)

rainbow rug



PENNY SAVERS FROM PENNY WORTH

Here's the way to make a rainbow rug. Save old T-shirts, ankle sox and other hose, sweatshirts, flannel shirts, underwear - any discarded clothing, except tweeds or thin rayons which wear and ravel too easily.

Cut material crosswise or spirally in 1½ or 2 inch wide strips and in any length.

Using strong thread (#20 is good, doubled, and I wax my thread), gather strips through the center and pull thread up tight. Fasten your thread every four or five inches with small, tight stitches. Don't depend on a knot at the start, but fasten thread here in the same way.

Vary colors as it pleases you. When you come to the end of one strip of cloth, don't cut your thread, but go on, gathering on still more pieces.

The gathered strips look like Hawaiian leis. Make each lei 3 or 4 feet long, and then start another, for easier handling.

Sew these close together on a good strong foundation. I like the back of an old topcoat for this, and rummage sales usually supply them. If you want an oval rug, start with a center strip as long as the difference between the width and the length of the rug you plan. For instance, a rug 3 feet by 5 feet will have a center strip 2 feet long.

To make your rug wear longer, add a bottom lining of denim or ticking under the coat cloth. This is not absolutely necessary, but it covers your stitches and protects them from wear with the floor.

It is also possible to sew each gathered strip to the one beside it, braided rug method, thus dispensing with foundation and making your rug reversible. This takes more gathered strips, as they must be pulled more closely together.

—o—

one, try tightening the third st in from the row beginning. Sounds wacky? I think so, too, but it does work wonders! Another tried and true method is to k the first two sts of every row regardless of your pattern st. This gives you two garter sts on each edge of your work and also gives you a definite line to make your seams. Frankly, I never use any of these methods. After years of knitting, your naturally acquired tension takes care of your edges beautifully, but this will not come if you use these other means of accomplishing this purpose.

Slipping sts on an exposed edge (collar edge, front bands) is an altogether different matter and I do recommend it highly. Again, all sts are slipped as if to p. Think twice before you do this on sayelle, Wintuck, etc. edges — remember these yarns do not gibe like good old wool does. I find it works well for me if I sl sts on all except garter st edges in these manmade fibers. Practice a bit to see what works best for you.

One of the highlights of my summer was an all too short visit with Elizabeth Zimmermann. We had so many things to talk about, and I mentioned that I planned to do this column on things Knitting Books

Leave Out. "Oh, you must tell them about hems!" she exclaimed, and then demonstrated a few facts to me on the partially knitted sweater she had with her. I'm sure you are all familiar with the hem-turning row — it is done with a k row on the wrong side of your work. This makes your hem easily put in place (but you better baste it anyway!) when you are ready to sew it in. Work one more row beyond your turning row, then on the next row, reduce the number of sts by 10 per cent — *work 8 sts, then work 2 tog and repeat from * all the way across (or around). You may not come out even, but you have reduced the number of sts for hem facing, reducing the bulk of your hem and making for a much neater, non-flaring hem. Work to the depth you wish your hem to be, but do not bind off. Baste your hem in position (contrasting yarn is a good idea here). Take out your knitting needle and with matching yarn in a tapestry needle, catch each st neatly in place. This you will like — it is flat and leaves no ridge. This is Elizabeth's idea and we are most grateful to her for sharing it with us. I for one will never again bind off another hem edge, and I am seriously considering ripping and changing hems in some of my long-ago finished work — all that deters me is that little matter of lack of time! I just never have enough of that particular commodity — does anyone?

Sometimes you make your hems at the beginning of your work rather than the end of it. In that case, you cast on (looping would work well here I should think, to avoid the heavy ridge — do you suppose I shall eventually have to eat my words about looping on? I will start right here to modify them and say there are perhaps more times and places than I realized where looping on would be an acceptable procedure) 10 per cent fewer sts than pattern calls for, then inc in first row above hem turning row, to gain these omitted cast-on sts.

There are a few other things you can do about hems, also. Use the full number of required sts for your garment and a needle that is two sizes smaller than the one you will be using when your hem facing is completed. Change to larger needle on the hem turning row.

Another trick I like especially on heavy coats or sweaters is to use the number of sts called for and the smaller needles, and then work your hem facing in k 2, p 2 ribbing. Results are most satisfactory.

When we got about to here in our discussion, Elizabeth said, "But there is no reason you have to make your hem facing first just because we are working from the bottom up, is there? Cast on regular number of sts in the regular way (not looped on) then when your knitting is completed and ready for the hem, you can pick up your sts in this way . . . " and she showed me a method I will try to describe. Get out those needles and yarn again, gals — you'll want to practice this one!

Elizabeth also suggested that finer yarn be used for this hem facing, and why not use a contrasting color? Well, why not? It looked good on what she showed me! Hold your garment to be faced right side down, toward your lap, with hem edge toward you. Now pick up back strand only of your sts in cast on rows and k these. Work your hem facing to desired depth (stockinette st seems to work best here). Again do not bind off, but sew hem down by catching each individual st and hemming neatly in place. This is a delightful finish, especially on shells, so do be sure to try it.

Another interesting version of the hem turning row is the eyelet one that forms dainty (well, they are dainty if your yarn is not enormous!) picots when hem fold is made. Instead of knitting a wrong side row this time, work * k 2 tog, Y O, repeat from '* across (or around). Finish hem facing as before, reducing the number of sts by 10 per cent as usual. This is especially pretty on baby things, shells with finer yarns and a neat trick for the cuff of a lady's dress glove.

A correspondent wrote yet another way of making a hem, and I shall include it here even though I have not yet found time to try it out — a practice in which I do not usually indulge. This would do well with fine yarn but I wonder about heavier yarns worked in such a manner? Anyway, you cast on your usual number or sts, then on the first row you increase in each st. Now you do "double knitting" or tube knitting for hem depth, then work two sts off tog to finish your garment with the required number of sts. You are not familiar with this procedure? It's fun — you work with two needles, back and forth as usual but when you have finished you have knitted a tube, or double layer — honest! Here is the st you use to achieve this effect, and you repeat just one row over and over — sl 1, * k 1, bring yarn forward as if to p, sl next st, yarn back in knitting position and repeat from * across row. You must have an even number of sts to do this. It makes excellent headbands and belts, to mention just two of its many uses in addition to the hem.

For hems, you will want to cast on required number of sts, then increase in each st across before you repeat the pattern row. When hem depth is completed, k 2 tog across the row and you once again have the proper number of sts to go on with your pattern. Our friend assures me that this would work especially well with skirts done on a circular needle, as the only sewing you will have to do is to weave the hem ends tog. You do understand that you must work the hem depth back and forth in designated pattern st before you join your row ends to work around and around the skirt — I hope.

So much for hems; let us get to bust darts — I was beginning to believe that the construction of these were the great secret of the century before I finally got some information on them. Then, as so often happens, one day's mail brought me two or three answers to this perplexing problem. It seems most machine knitters know about this and I'm not a machine knitter — yet!

At any rate, before you decide to make a bust dart, measure to be sure you really need them. Place end of tape at center of shoulder and measure to waist in front; then from same point on shoulder measure to waist in back. Subtract these two measurements — a difference of an inch or more says you will profit by a bust dart. Up to 1", I suggest you merely make the front that much longer than the back and ease the difference into your side seam about 2" below underarm.

To chart your dart you must know your gauge for each specific pattern, both sts and rows per inch. The simplest way to explain this is to give you an example; then you substitute your specific numbers for the ones used in the example. Let us say there is a 2" difference in these two measurements and

(Continued)

CANNON ROYAL FAMILY AT-HOME ROBE

Merchandise Required:
3 Cannon Royal Family Crystal Palace bath towels
Notions:
5 yards one-inch grosgrain ribbon in harmonizing color
22" Neckline zipper
Sewing Instructions:

Cut one bath towel in half lengthwise for right and left front (A)

Stitch to second towel that forms back (A)

For sleeves and yoke, fold third towel selvedge to selvedge (B). Adjust depth of yoke to fit wearer. Stitch yoke to meet underarm seams.

Hem robe if desired.

Bind neck and front portions with ribbon. Sew on ribbon ties.

Stitch right and left front together at center 19 inches from hem line. Insert zipper in center opening.

* * *

your gauge is 7 rows per inch. This tells us that the center front of sweater or shell must be 14 rows longer than the back (row gauge times that 2" difference).

Most darts should be 5 or 6" long, so you multiply the sts per inch (we will use 5 sts per inch for our example) by 5". A 5" dart would contain 25 sts. We need a number divisible by 7 (half the total number of extra rows we need) so we must add sts to make the nearest number divisible by 7 — in this case it would be 28. Our dart will be longer than 5", but less than 6" so its length will fall into the correct range. Dividing 28 by 7, we get 4, which is the number of sts involved in each unit of our dart.

Our dart is charted — now we are ready to work it. Follow pattern until piece measures 2" below underarm (or position the dart should come on you). We are going to work in short rows so that the side seams of blouse or sweater front will measure the same as the back ones, but the front will be 14 rows longer at center. Row 1: On a k row work to within 4 sts of row end, turn, place a marker. Row 2: sl first st and p across to within 4 sts of row end, turn, place a marker, Row 3: sl first st, k across to within 4 sts of marker, turn, place another marker, Row 4: sl first st, p across to within four sts of marker, and continue in this manner until you have left unworked 28 sts at each end of row. Break your yarn and sl last 28 sts to right needle. This will be on a p row, so start knitting again at right edge on a k row. K to first marker (you remove these as you come to them) as you come to the sl st each time, lift the st from the row below to your left needle and k this lifted st and the next one off tog to avoid a hole in your finished work. Your dart is now complete and you finish sweater (or shell) as your pattern directs.

This is an effective measure, but watch it! Let's don't get carried away and decide if a little is good more will be better, and make the darts deeper than they actually need to be. A droopy front is as unattractive in its way as one which "hikes up" and we are striving to avoid either extreme.

Now we turn our attention from darts (Yes, Wyzena, I know I could tell them a lot more about darts, but we do have a limit on space and I have a couple of other things I'd like to talk about! O.K.?) to weaving sts. This is Kitchener st, of course, and any book with sock patterns will give explicit directions for this — look for how to weave toe sts tog. I will not repeat them here. What I have in mind at the moment is this bit where you finish shoulder shaping but continue on for an inch or two with front band sts. Your pattern says something like "Weave these sts tog, then sew band to back of neck." This creates no problem unless your band happens to be in ribbing, and then you have a real headache. I found the answer in an English Knitting Encyclopedia,ODDHAM'S (a treasured possession of mine). It refers to this procedure as the Continental method and you need a set of four d p needles to do it. Sl your sts from your needle (no problem, as there are never many sts involved here) and pick up k sts on one needle which you leave at the front of your work, and all p sts on second one, placing them at back of work. Do the same with other edge which is to be grafted to this first one. Now weave (or graft is the term they use here) the k sts tog in the usual way with Kitchener st, then turn your work over and do the same to sts on other two needles. Such a simple solution to a puzzling problem!

When I went to look this up once again to be sure I was remembering the process correctly, I had to hunt for it. I looked under "weaving" and under "ribbing" with no results. Eventually I found it under "grafting", but in the meantime I found something else — bust darts! How about that! Here I had it at my finger tips and was not aware of it. However, I think the information sent in by my loyal readers was more readily understandable than the directions in the book. Here they are for one dart depth only and in fine yarn with no explanation of how the proportions were arrived at or the dart actually charted.

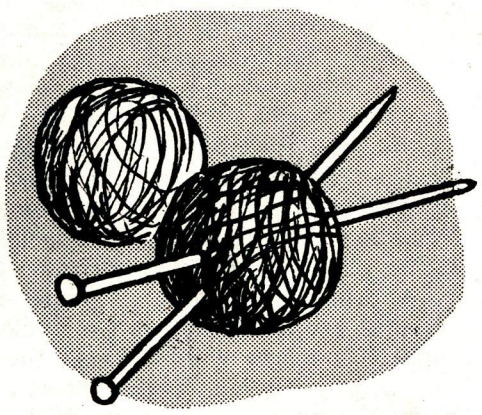
Keeping your place in a complicated pattern can be quite an aggravating chore especially if the pattern is squeezed up into a small space or the print is quite small. Best way I have found for this is to write each row on a separate file card (or even each phrase, if pattern is really difficult), then as you work it, flip the card over — works fine if the cat doesn't get playful or the baby inquisitive.

Sometimes just keeping track of exactly what rows you are on is sufficient. You can buy row counters which fit handily on your needles and are turned each time you complete a row, but the most convenient gadget I've yet used for counting rows is the little hand adding machine with plungers across the top. You can use these with one hand, and while they do not work hard, they do require a definite pressure and are not easily moved by accident as so often happens with regular row counters. These little gadgets cost about a dollar and you get them from almost any of the mail order houses that handle small gadget-type items. I shall always bless the lovely lady who took the time to send this handy hint to me.

Yet another way that works particularly well in a book or magazine printed in columns is a blank file card and a paper clip. You fold the magazine or book page longways between the columns and attach the card with the paper clip to show your place, moving it along as you work. I usually fasten it so that it is above the row on which I am working, then if the directions for a particular segment happen to be continued in the following row it is not necessary to stop and move the card before you continue with that section of your work.

Books about knitting "how-to" invariably tell you to "tie in" new skeins at row ends so they will be in seams of your finished project. This is fine, and I heartily endorse it — just as long as there is a seam to be made. But what about a scarf? a shawl? a raglan knit from neck down? What seam? There aren't any — and I have yet to see the book that tells you what to do in a case of this kind. There are a couple of pretty good answers to this, though, and one hard and fast rule — Never start a new skein on an edge which will be exposed and unadorned in any way on a finished piece of work.

If you are using knitted worsted or sport weight yarn, your best bet is to thread a tapestry needle with the new skein of yarn and sew right smack dab up the end of the old skein for about 4" — just as if you were doing a running st in a piece of woven fabric. Pull the needle up until the short end is free and remove the needle. Now grasp both strands of yarn directly behind the spliced section, one strand in each hand, and pull firmly in opposite directions until ends are even with yarn strand. Work out any humps or bumps with your fingers and proceed with your knitting. After you have worked enough rows to make an inch or more above your splice, you can trim the two ends even with your work. This should make an all but invisible splice, although you can feel it with your fingers, as a slightly raised place.



For finer yarns this method works better. Work to within about 4" of old skeins, hold beginning end of new skein even with old one and work just one st with two strands of yarn held tog. Now drop the double strand, pick up the single one and continue with your knitting. When knitting is completed, carefully examine this st on right side — you may or may not want to carefully extract one strand from the double strand st. If so, it is not hard to do, so do it before you thread those two yarn ends (one at a time, Wyzena!) into a tapestry needle and anchor them firmly by darning into the wrong side of your work.

Thick 'N Thin yarn leaves you on your own as far as I am concerned — I haven't the vaguest idea what would work with it.

There are other methods I know of splicing your yarn, but these two have always proven most satisfactory, so I generally ignore the other methods.

How do you feel about that term "tie in"? For me, it goes against the grain! There should be no knots in knitting and then you are told to "tie" in your yarn. Actually, you should just let about 4" of your new yarn hang free and start right off to knit. This free end is worked in after the knitting is completed with a tapestry needle or a crochet hook — I much prefer the needle as it seems to do a much neater and more permanent job. There is no harm, on row ends, in making just one twist in your ends to knot them tog — as if you were beginning to tie a bow — and it does hold your yarn in place for a neater edge, but take it out as part of the finishing process of your work.

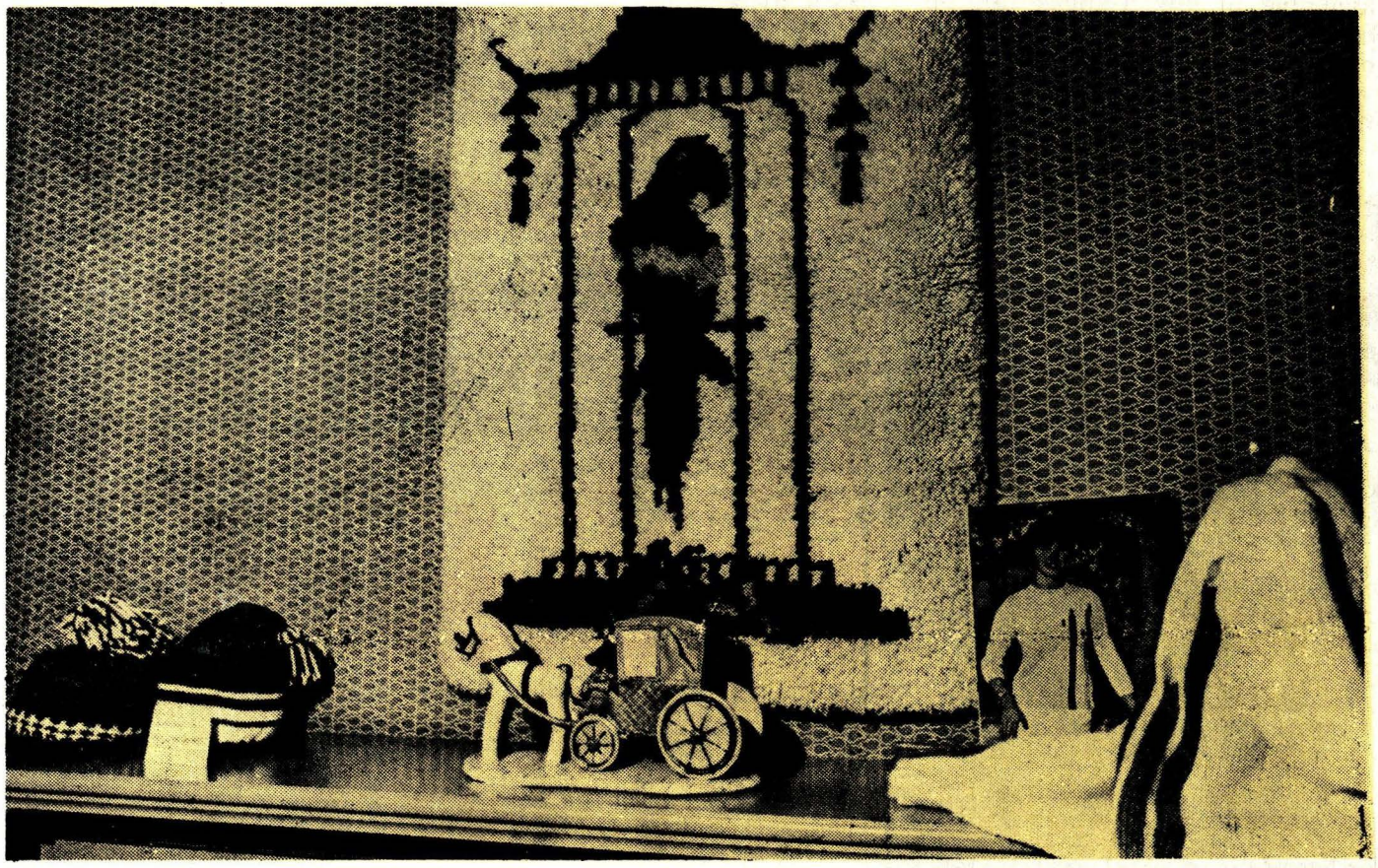
How many times have you had a lot of sts to cast on and then run out of yarn when there were just a few more to go? It would try the patience of a saint, I'm sure, but there is a remedy for that one, too. Use two strands of yarn rather than one. You can use two separate balls or both ends of a pull out skein. Hold them tog and make your slip knot about 3" from the ends, using both strands of yarn. Now insert your needle and drape yarn over hand in usual manner to cast on, but cast on one st less than required number. When all sts are on, break off one strand, leaving a 3" end. When you are ready to work that first st, work each strand as a separate st — this gives you the full number of sts required. You will have a couple of extra ends to get rid of, but this is a minor chore in comparison with having to take off all those sts and start over again with a longer piece of yarn.

Most of these are such little things, but they can be so annoying! I would imagine most authors feel they are too well known to be mentioned. When you are well-versed on any particular subject, you tend to feel that everybody knows at least a little about it and are apt to forget those struggling beginners in any subject or craft.

Have you examined some of the patterns used years ago by our ancestors? If you have, you will really appreciate the detailed patterns so easily available to us today. Most of these really old patterns do not even say how many sts to use! Gauge and needle size appear to be unheard of. One doll pattern I have reads something like this: "With black yarn, commence at bottom of foot and k plain. Gradually widen for top of shoe . . ."

So you see, in spite of our complaints about things they forget to tell us, we are indeed fortunate in the usually accurate and detailed patterns furnished by the yarn companies, plus the constant research for better and more varied yarns carried on by them. Let us count our blessings in this area and continue to share our own good hints and ideas with one another as we happily pursue our favorite hobby!

Artistic 'Knit Wits' Work For Pleasure



By ANN SHAW
Women's Staff Writer

Tin can dresses and hats are colorful and interesting, but there is that special feeling of pride in wearing something hand-made. Hand-made garments and items are socially seen in homes, fashions and accessories around town. The list is endless of the articles and little touches that can be done with a small amount of imagination and a few ideas. The materials are available for plenty of experimentation.

New patterns, designs and combinations of yarns and color will satisfy the wildest of imaginations.

Suits and dresses have gained in popularity in the knitted fashion world. Mrs. Peyton W. Smith, an established knit shop owner for 16 years, says that any fashion design can be converted into a knitted garment. Several years ago mostly sweaters and coats were being made. Ski sweaters are still popular. (Remember the argyle sock days when we used all those horrible bobbins and needles. Socks were about the only thing to knit. This probably discouraged a lot of would be knitters. Now knitting is much more entertaining.)

Knits for spring will be in cotton and linen yarn combinations in dark colors of cocoa, brown, navy and plum. The high colors are best now.

One new design for spring is a cotton crash (like hop sacking) shift fully made except for hem and embroidery work. This shift is available in six colors in sizes small, medium and large. Crude crewel work is done with heavy yarn for the embroidery design.

Yarn is plentiful and is available in many different textures, every color ever dreamed of and combination of yarns. Mohair has become a basic for coats combined with ribbon and other items.

FOR THOSE WHO LOVE TO KNIT . . . .

Latch-hooking a rug can be a family project. This is a parrot design in red and black on a white background. Rugs can be used for wall hangings or as a colorful floor accent. Rugs can also be needlepointed. The only equipment necessary is canvas, yarn, a latch hook and cutters. Knitters who love to knit are investigating a crude crewel tote bag of bright colored burlap. They are in knitted garments they knitted themselves. Left to right, Mrs. Omar B. Milligan is wearing a two piece, single breasted blouson - effect sweater with full sleeves and a bright green knitted dickie. Mrs. P. Smith is wearing a two piece, short-sleeved costume of slub linen and orlon combination with a long torso blouse in dusty pink and black. Mrs. Otis Ridings is in a soft yellow linen yarn dress with a low belt accented with white buttoned tabs and a cowl neckline. These are Mrs. Smith's designs.

(Journal staff photos by Mandell Matheson)

Linen and cotton and synthetic combinations are good. Cotton velvet is wonderful for a patterned stitch. Also a new dress yarn of all wool, light weight and smooth, is available in soft shades of turquoise, blues and a luscious green. Plumage yarn is composed of the coloring of different birds, (i. e. Lapwing, Mallard, Kestrel,) wonderful for coats and suits.

Glamor is the word this year. Glamor yarns of metallic and wool for dinner suits and shells comes in 14 colors. Some of the mergers are white and silver, gold and white, black and fuchsia. Lots of sequins are good for the glamour glow in white, bronze and black that can be knitted with the yarn.

Cashmere and lambs wool blend is less expensive than pure cashmere and is a new yarn for men's wear. A full-length coat can be knitted in a week's time with a yarn used on No. 13 size needles. It is rich and knubby looking.

Knitting is an old, old art and was first a man's profession. There are two ways to knit. One is the Continental way, used in the "old countries" mostly, and the conventional way.

Anyone can knit a garment if the knit and purl stitches have been learned, because all other stitches are derived from these two basic stitches.

Knitting can be self-taught, Children and beginners, according to Mrs. Smith, should start something simple; not socks, but a simple shell or a skirt on round needles, in a favorite color selection. Children learn faster because they take it step by step and adults do not, said Mrs. Smith.

Stitch gauge and row gauge are

(Continued)

ARTISTIC 'KNIT WITS' (Cont.)

the most important things about knitting. It can be learned — how to adjust instructions from knitting books to fit the gauges of the individual. Mrs. Smith said caution should be used to accurately adjust the gauge. Gauge is the factor that must always be considered in knitting any garment.

the entire family. Latch hook rugs can be made by children and men. All that is needed is the canvas, cutter, latch hook and yarn. Rugs can also be needlepointed and are available in kits. Canvas can be cut into any desired shape and any original design used or several canvases can be joined to make runners and area rugs.

For all year use, needlepoint bags or tote baskets can be stained. They are equipped with a kit containing fabric for lining, ribbon for trim and a little piece of needlepoint to be made for the side.

Bridge table covers in needlepoint would be an heirloom. Also mottoes, flags, pin cushions, portraits, wall hangings plus thousands of items are available for needle work. Several crewel designers are designing needlepoint work that has the crewel effect for design.

Let's get back to our knitting and some of the knitters. Knitters who just like to knit are all over town. Some of them are Mrs. John Edwards, who recently finished coats for her daughters, and mother and daughter dresses. She also gave her husband a hand-knitted sweater for his birthday.

Mrs. John M. Elder finished a matching sweater and skirt set with a monogram on the sweater for her oldest daughter and made a double breasted cardigan sweater for her son according to his own design.

Mrs. Coleman Hayes is a very original knitter. She just completed a mohair, two-piece dress in cocoa, black and grey combination in a geometric design. She is now working on a sequin cocktail dress in a stripe design.

Mrs. R. L. Gross learned to knit a year ago and has just completed her sixth costume for herself. The last one was a charcoal gray and rose.

Mrs. J. Hartwell Dunn for the holidays finished a glamor sweater to go with an at-home jumpsuit of black and silver. She also did an evening jacket for her daughter.

Mrs. Robert Prestridge did a heavy mist green double-crocheted car coat. It is warm enough to take her to the south pole and smart enough to wear in New York. Mrs. Katherine Kile has a knitted wardrobe. Latest addition is a seven-eighths length walking suit combination of plumage tweed and ribbon.

Knit shops are compatible, cozy little hideaways . . . places to be productive and to enjoy conversation and coffee.

Reprinted by permission of The Oklahoma Journal, Oklahoma City, Okla.

* * *

A PRODUCTIVE ART . . . .

Knitting is a productive art and a knit shop is a good place to exchange ideas as well as work. Left to right, Mrs. H. L. Douglass is in a hand-knitted long torso sweater with bell sleeves in a stripe design. Mrs. James R. Satterfield is wearing a smooth knit tent dress of dusty pink with panels of cocoa on either side at the neckline and a front stripe extends to a band of cocoa at the hemline. Mrs. Leonard L. Meder is in her smooth knitted red shirt-waist dress.

Mrs. Smith, a designer for national yarn companies, believes that the personal and creative touch is important in hand-made work, not only in the decorative trims but in the knitting as well. Sometimes when a swatch for the gauges is knitted a knitter will change the gauge. This is why it is good to have knitting checked by a professional at times to insure the perfect fit.

Another problem is that most people do not want to rip out what they have knitted, but a finished garment is just as good as it is knitted Defects can't be covered up in blocking. To look professional the knitting must be done correctly. The difference between the "home-made" and "hand-made" look is the finishing.

If the knitter learns to finish in a professional manner a greater savings will be realized and the finished product will be faultless.

"It is always nice to have some hand work around to work on" is a phrase some of us grew up hearing. There are many hand works other than knitting available for

So Easy Flowers

PEONY

Materials Required:
AMERICAN THREAD
"AUNT LYDIA'S" HEAVY RUG YARN
1 — 70 yd. skein Pink
1 — 70 yd. skein Lt. Rose
1 — 70 yd. skein Fern Green
(2 skeins any flower colors will make approximately 6 flowers).
Florist Wire (medium)
Glue

1. Open and cut 1 end of darker shade, cut skein into 5½ inch lengths.
2. Open and cut 1 end of lighter shade, cut skein into 3½ inch lengths.
3. Take 1 section of darker shade for bottom of flower. Place 2 sections of lighter shade in center of darker shade. Fold wire in half. Place in center of cut sections and twist wire together tightly.
4. Untwist each strand of yarn to fluff flower. (Shake and trim).
5. Glue 1 end of Fern Green underneath flower and twist and wrap around wire to form stem. Glue end.

CATTAILS

Materials Required:
AMERICAN THREAD
"AUNT LYDIA'S" HEAVY RUG YARN
1 — 70 yd. skein Brown
1 — 70 yd. skein Fern Green
Florist Wire (medium)

1. Open and cut Brown skein in half.
2. Set aside 2 strands cut into 8 inch lengths.
3. Cut remainder of skein into 1½ inch sections. (Having about 8 to 10 sections for each cattail).
4. Take one 8 inch length, fold wire in half and wind length about 1 inch on each side of fold. Tie ends together 1 inch from top.
5. Take one section of 1½ inch strands, place between wires, twist wire tightly together. Repeat step 5 until cattail is length desired. (Approximately 5½ to 6 inches). Trim.
6. Cover wire for stem same as step 5 of Peony on this page.

FASHION CROCHET

By Dawn

There's something about a woman — something creative. Call it an inner need for self expression, a talent, or what you will, it's the reason you bought this magazine. We are always in search of new ideas, new things to make and do, and we are all fashion conscious. I say why not combine the two.

You can't pick up a fashion magazine today without seeing something described as the "Crocheted look." Why settle for the look when you can have the real thing. Any "look" that's worth copying must have something going for it.

Crocheted fashions present a unique challenge. The precious custom made look is inevitable and it's great fun to watch the simple stitches mother taught you for that place mat become a lacy fish net cage to top your favorite swimsuit. It seems that crochet has always been associated with tablecloths and bedspreads, and truly many beautiful heirlooms have been made and treasured through generations, however, an art as fine and old as crochet should be explored to it's fullest capacity, examining all of its facets in order to do it justice. In this column I will take you out of the linen department and up to ladies ready to wear to give you a glimpse of how exciting crocheted fashions can be. Please don't throw away all those tablecloth patterns. They might be just what we need for that sleeveless lace shift you have been dreaming about.

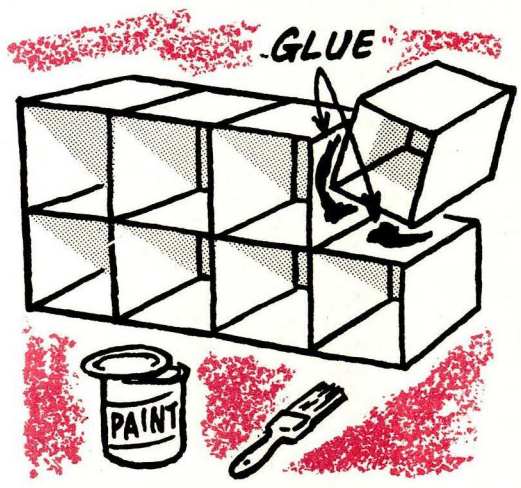
Imagination is the key in the art of fashion crochet, and there is no end to the creative possibilities. You literally become your own designer, and I guarantee you won't see yourself coming and going. Nicest of all, you can have a rich-looking fashion-right wardrobe of clothes and accessories at a nominal cost. You will find that most of the designs I will pass on to you are keyed to a moderate pocketbook. This is no accident, as it seems I always feel most creative when funds are low, however some of the most unusual and exciting designs have come about under these circumstances, as you will find it forces you to use your precious imagination. Another bright feature of making things at low cost is the extra profits you can build for yourself, should you decide to sell your work.

You are bound to accumulate a goodly supply of leftover yarn from your projects. Save all your leftovers. Even the tiniest bit might be just what you need later to perk up a plain shell with embroidery, or top stitch a pair of gloves. You might even find that you have just what you need to make a striking accessory.

I have gathered quite a supply of leftover yarn, and it became necessary for me to find a place for it where it could be kept together. I solved the problem by making a yarn cabinet. It started out as a practical project, but has become the main attraction in my sewing room. Here's how to make it:

Select eight square cardboard boxes from your grocer, that are all the same size. Try to have them all from the same well-known product, so that you can always add to your cabinet later if it becomes necessary. Your grocer always has an abundant supply of boxes, and will gladly give them at no cost.

Cut off the top flaps on the boxes, and leave the sides and bottoms intact. Glue boxes together using household glue, as illustrated in the diagram.



I needed eight boxes, but you might be able to make five work nicely to start. Remember it's "open stock", you can always add a shelf later.

That's the beauty of it.

After the glue dries, paint the outside a color of your choice, using poster paint. Two coats might be needed to cover printing on the boxes. If the printing is very pronounced, coat boxes with gesso, or other opaque white primer before using poster paint. Paint the inside a contrasting color, or select an adhesive paper in a pretty color - coordinated pattern and cut to fit. Coat painted surfaces with shellac, and trim rough edges with cloth tape for a finished look. I chose a bright red for the outside of mine, with a red and pink floral print paper lining and pink cloth tape trim.

Now your yarn is always at hand, you know at a glance just what you have in stock, and you have made a handsome conversation piece for your sewing room for spring.

Now that we have brightened the sewing room, how about ourselves! This time of the year more than any other, our spirits and our wardrobes need and deserve a lift. One of our problems when the days begin to turn warmer will be what to wear with a sporty outfit when it's too warm for a coat and not quite warm enough to go without. For this season I like the poncho. Newsier than the sweater, fashion right and fetching is this confection for you to try in mohair. It looks especially great with pants. It's feather light yet cuddly warm when sharp spring breezes blow.

Here's an extra bonus; make it in a neutral shade so it can solve problems for you in the fall as well.

P. S. Your favorite teenager will love this style. The freedom and ease in wearing is a popular feature among the younger set. Try making back and front in different contrasting colors, with collar and edge in either of the two. It then becomes reversible and will have the geometric effect so right for the teenage look of today. Two combinations I like are navy and yellow, and black and white. No matter how you make it, good luck and happy crocheting.

MOHAIR PONCHO

MATERIALS:

7 one ounce balls mohair in color of your choice, or
7 one ounce balls mohair and orlon blend
size G crochet hook

GAUGE:

3 hdc equals 1 inch

NOTE:

Entire poncho is worked in half double crochet stitch (HDC) to make hdc, yo insert hook in 2nd ch from hook. Pull up a loop on hook, yo work off all 3 loops on hook at one time (hdc made), yo insert hook in next st and repeat pattern following instructions.

BACK

ROW 1

Working loosely, ch 2, 3 hdc in 2nd ch from hook, ch 2 turn.

ROW 2

2 hdc in 1st hdc, 1 hdc in each st across to within last st (top of ch 2 of previous row counts as last stitch) 2 hdc in last st, ch 2 turn. Repeat row 2 for pattern for 19 more rows. Ch 2 turn.

ROW 21

2 hdc in 1st hdc, 2 hdc in second hdc (2 increase sts made). Continue in pat to within 2 sts from end (counting top of ch 2 as last st), 2 hdc in next st, 2 hdc in last st, ch 2, turn.

NEXT ROWS

Repeat row 2 six times
Repeat row 21
Repeat row 2 four times
Repeat row 21

NEXT ROW

Work even with 1 hdc in each st across row, ch 2 turn.

NEXT ROW

Decrease row: (To decrease, yo pull up a loop in 1st st, pull up a loop in next st, yo work off all 4 loops on hook at one time. Decrease made.) Make 2 dec in 1st 4 sts, continue in pat to within last 4 sts. make 2 dec, ch 2 turn.

NEXT 3 ROWS

Working in pat, dec 1 st at beg and end of each row.

NEXT ROW

Dec 2 sts in 1st and last 4 sts of row.

NEXT 5 ROWS

Working in pat, dec 1 st at beg and end of each row.

NEXT ROW

Dec 2 sts in first and last 4 sts of row.

NEXT 3 ROWS

Working in pat dec 1 st at beg and end of row. End off.

FRONT

Work same as for back.

COLLAR

NOTE: Work 2 sections the same.

Working loosely, ch 33.

ROW 1

2 hdc in 2nd ch from hook, 1 hdc in each st across to within last st 2 hdc in last st, ch 2 turn.

NEXT 2 ROWS

Repeat row 1.

ROW 4

Make 2 hdc in each of first 2 sts, continue in pat to within last 2 sts, 2 hdc in each of last 2 sts. ch 2, turn.

NEXT 3 ROWS

Repeat row 1.

NEXT ROW

Repeat row 4. End off. Work 2nd section.

FINISHING

Sew collar together at side seams. Work one row of slip stitches loosely around the bottom edge on right side.

Sew poncho side seams. Attach collar on right side with seams at shoulders.

Starting in the side seam of lower edge on right side, attach yarn and ch 2. Work 1 row hdc evenly around edge, working 3 hdc in center stitch of points at lower back and front. Join with slip stitch to top of first ch 2. Work 1 row hdc evenly around having 1 hdc in each hdc of previous row, having 3 hdc in back and front points as before. Join, ch 2. Work one more row the same way, join work 1 row slip stitches loosely around entire edge. Break off. Run yarn ends in on wrong side. Block work.

NOTE

If a deeper edge is desired, you will need more yarn. For your convenience, one 1 oz. ball makes 3 rows of edging.

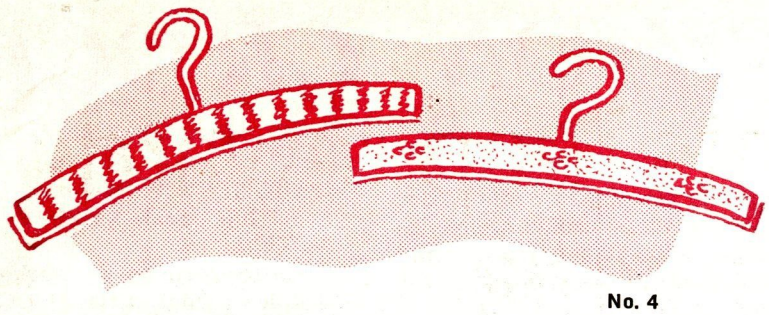
NOTE TO READERS:

I would love to hear from you. Whether you have a special problem or just wish to chat, I would be most pleased if you would write to me.

If your letter requires an answer, please enclose a self - addressed stamped envelope and mail to:
Dawn Thompson, 1411 South Spur Drive, Islip, Long Island, New York

* * *

Closet Cover-Ups



COAT HANGER COVERS

Materials Required:
AMERICAN THREAD COMPANY
The Famous "PURITAN" MERCERIZED CROCHET COTTON
1 — 250 yd. White and
1 — 175 yd. ball Contrasting color (CC) will make 4 crocheted and 1 knitted cover
Steel Crochet Hook Size 7 OR ANY SIZE HOOK WHICH WILL RESULT IN STITCH GAUGE GIVEN

No. 1

1 Pr. Knitting Needles No. 1
GAUGE: 9 sts = 1 inch
With White cast on 18 sts. **1st to 8th ROWS:** K across each row, drop White. **9th ROW:** With CC K across row. **10th ROW:** P across row, drop CC, pick up White. Repeat these 10 rows for pattern until section is desired length ending with White stripe, cut thread.
FINISHING FOR ALL COVERS: Place cover over hanger inserting hook through center of cover. Sew edges tog.

No. 2

GAUGE: 2 shells = 1 inch
With White ch 17, s c in 2nd st from hook, ch 2, 2 d c in same st, * skip next 2 sts of ch, s c in next st of ch, ch 2, 2 d c in same st, repeat from * across ch, turn. **2nd ROW:** Ch 3, 2 d c in same space, * skip next 2 d c, s c over next ch 2, ch 2, 2 d c over same ch, repeat from * across row, turn. Repeat 2nd row for pattern working in following color scheme: 4 more rows White, 2 rows CC, 4 rows White, 2 rows CC, then working in White repeat 2nd row until section is 3 inches less than desired length, then 2 rows CC, 4 rows White, 2 rows CC, 6 rows White, cut thread.

No. 3

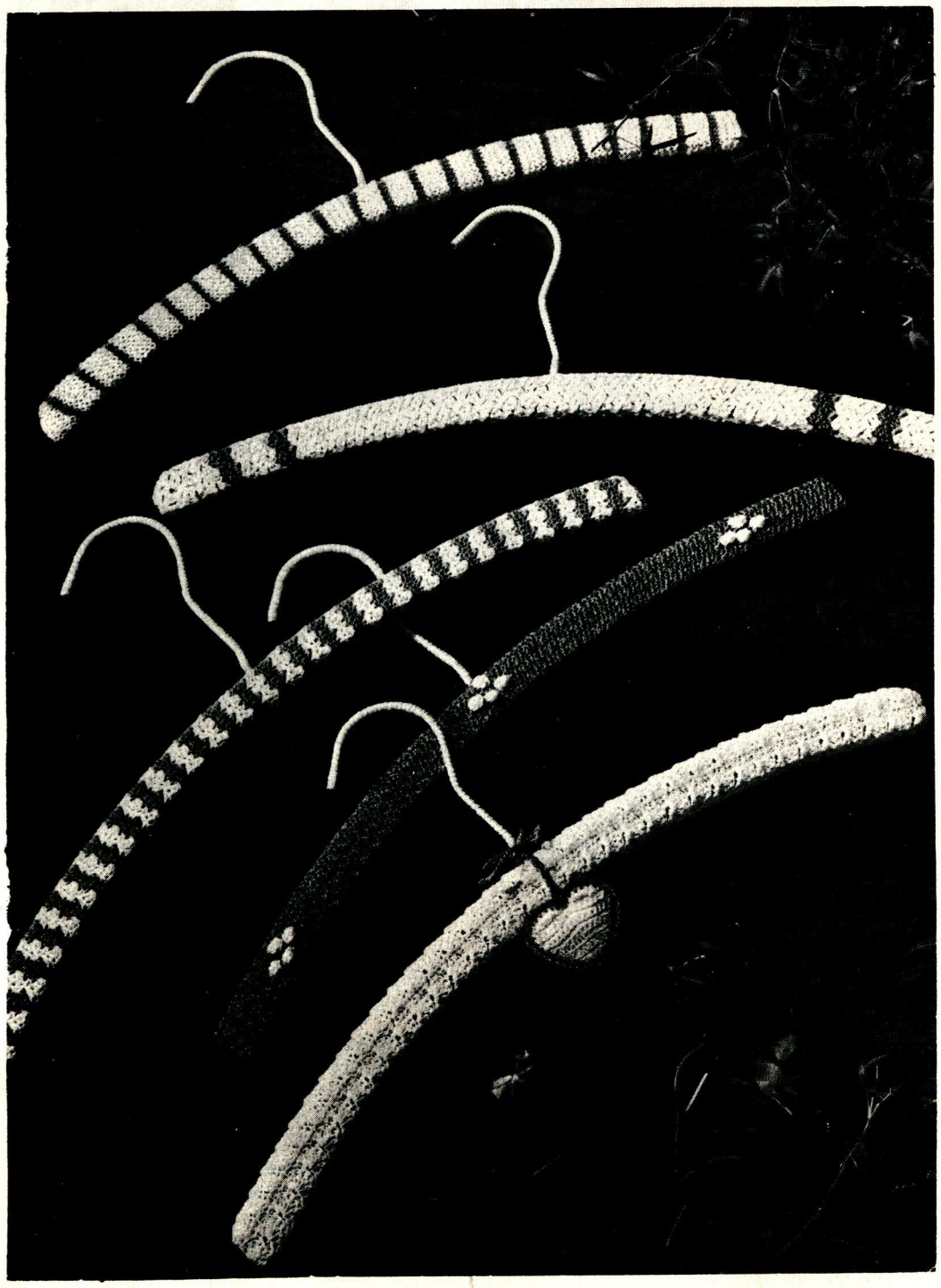
GAUGE: 2 shells = 1 inch
With White ch 22, s c in 2nd st from hook, * skip next st of ch, 3 d c in next st, skip next st of ch, s c in next st (shell), repeat from * across row, ch 1, turn (5 shells). **2nd ROW:** 1 s c in each st (21 s c), drop White. (When changing colors always complete last half of st with next color), with CC ch 3, turn. **3rd ROW:** D c in same space, * skip next s c, s c in next s c, skip next s c, 3 d c in next s c, repeat from * across row ending last repeat with 2 d c in last s c, ch 1, turn. **4th ROW:** 1 s c in each st, drop CC, with White ch 1, turn. **5th ROW:** S c in same space, * skip next s c, 3 d c in next s c, skip next s c, s c in next s c, repeat from * across row, ch 1, turn. Repeat from the 2nd to the 5th row for pattern. Work in pattern for desired length, cut thread.

No. 4

GAUGE: 8 sts = 1 inch
With CC ch 20, s c in 2nd from hook, * d c in next st of ch, s c in next st of ch, repeat from * across ch, turn. **2nd ROW:** Ch 3 (counts as 1st d c), * s c in next d c, d c in next s c, repeat from * across row, turn. **3rd ROW:** Ch 1, s c in 1st d c, * d c in next s c, s c in next d c, repeat from * across row, turn. Repeat the last 2 rows for pattern. Work in pattern until section measures 1½ inches from beg ending with 2nd row of pattern. **NEXT ROW:** (1st popcorn row) Work in pattern across 1st 5 sts completing last st with White, with White, work a popcorn st in next s c (popcorn st: work 4 d c in same st, drop loop from hook, insert hook in 1st d c, pull loop through, drop White, with CC ch 1 to tighten st), with CC work in pattern across remaining sts. **NEXT ROW:** Work in pattern across row working a st over the popcorn st. **NEXT ROW:** Work in pattern across 1st 3 sts, with White work a popcorn st in same manner as above in next st, with CC work next 3 sts in pattern, with White work a popcorn st in next st, with CC work in pattern across row. **NEXT ROW:** Work in pattern across row working a st over each popcorn st. **NEXT ROW:** Work same as 1st popcorn row (this completes popcorn group). With CC work in pattern to within ½ inch of center. Work a popcorn group. Complete 2nd half to correspond to 1st half, cut thread.

No. 5

GAUGE: 1 s c, 1 shell, 1 s c = 1 inch
With White ch 20 loosely, s c in 2nd st from hook, * skip next 2 sts of ch, 5 d c in next st (shell), skip next 2 sts of ch, s c in next st, repeat from * across ch, turn. **2nd ROW:** Ch 3, 2 d c in same space, * s c in center st of next shell, shell in next s c, repeat from * across row ending with 3 d c in last s c, turn. **3rd ROW:** Ch 1, s c in same space, * shell in next s c, s c in center st of next shell, repeat from * across row ending last repeat with s c in ch at end of row, turn. Repeat last 2 rows for pattern. Work in pattern until section is desired length, cut thread. **HEART:** (Make 2) With CC ch 3, 2 s c in 2nd st from hook, 2 s c in next st of ch, ch 1 to turn all rows. **2nd to 5th ROWS:** Working in s c inc 1 s c at beg and end of each row. **6th ROW:** 1 s c in each s c. **7th ROW:** Same as 2nd row. **8th and 9th ROWS:** 1 s c in each s c. **10th ROW:** Dec 1 st at beg of row (to dec: insert hook in 1st st, pull loop through, insert hook in next st, pull loop through, thread over and work off all loops at one time), 1 s c in each of the next 5 s c, ch 1 turn: **NEXT ROW:** Working in s c dec 1 st at beg and end of row. **NEXT ROW:** Dec 1 st at beg of row, 1 s c in each of the next 2 s c, cut thread. Attach CC in 1st free st of 9th row and work other side to correspond reversing the shaping. Work another section in same manner. Place the 2 sections tog. **EDGE:** With White working through both thicknesses chochet them tog with a row of s c filling with cotton saturated with sachet or perfume before completing edge, complete edge, cut thread. **NEXT ROW:** Attach CC at center top of heart, * ch 3, skip next s c, sl st in next s c, repeat from * all around, ch 3, join. Work a ch 5 inches long, cut thread. Attach thread in same space and crochet another ch same length.



IF YOU ARE NOT A SUBSCRIBER WHY NOT SUBSCRIBE TODAY?

Don't miss the next big issue—

Just $3.00 will pay for a full year's subscription. So—if you are not already a subscriber, why not fill out the coupon below and mail it at once with your check, money order or cash for $3.00

Name .....
Address .....
City .....
State .....
Zip Code No. .....

Crocheting and shellwork

Unusual talents reap rewards

SHE CROCHETS PICTURES
Mrs. James Marlo is finishing two and a half years' of work on the crocheted reproduction of the Last Supper. It is one of a series of religious pictures she is planning.

By MARCIA KNOPF

Pictures are usually made with paint, ink or pencil lead, but for two Riverside women these methods are too mundane.

Mrs. James Marlo crochets her pictures with thread and Mrs. M. H. Irvine forms hers with colorful sea shells. Both women work at their picture-making to relax in their spare time.

Mrs. Marlo has just finished her first crocheted picture, a 36 by 38-inch replica of The Last Supper that took two and a half years to complete. It is one of three religious scenes she plans to crochet.

She says The Christ Child, her next project, will take approximately a year to finish on her schedule of crocheting an hour or two a day while watching television or waiting for buses to and from her work as a licensed vocational nurse at Los Angeles County General Hospital.

"I don't know what I'm going to do with it," she says of The Last Supper. "I've thought of framing it. Maybe the church (St. Thomas Catholic Church) would like it."

The scene required 14 balls of No. 30 thread and Mrs. Marlo estimates the total cost of the picture at less than $9.

"I've always loved to crochet; it's relaxing," she says. She learned the skill as a child from her mother.

Until she started The Last Supper, Mrs. Marlo confined her efforts to more conventional projects, such as the doilies that cover every table and chair in her living room.

Crocheting is not as popular as it once was, according to Mrs. Marlo, because it takes a lot of work to care for the finished needlework properly.

Doilies, for example, must be hand washed, starched and ironed. Some pieces must be stretched into shape after washing.

Mrs. Marlo is strictly an amateur. She has never sold her work, althought she has given many pieces away.

Mrs. Irvine, too, gives her handiwork to friends and relatives.

She started collecting shells eleven years ago in Guaymas, Mexico, the site of her annual three to six month winter vacation.

The 80-year-old great grandmother still does most of her own collecting, often in knee-deep water, but her husband hired a native to help her on their last visit to Guaymas.

"You have to stoop for every one of the shells and it gets kind of tiresome at my age," Mrs. Irvine explains.

No shell expert ("I don't know much about shells, I just love them") she nevertheless has hundreds in her home, including some sent from Africa, Hawaii and the Philippines.

She made bouquets of shell flowers before she started making flower pictures about a year ago.

A friend who saw her first picture persuaded her to let it be entered in last summer's Los Angeles County Fair and Mrs. Irvine won a blue ribbon. "I sure was surprised."

This success has spurred her on and she plans to enter Riverside area fairs in the future.

"I just start in," she says of her picture making technique: "I don't know what I'm going to do when I start."

She covers a piece of cardboard, cut to fit a frame, with velvet and secures previously made shell flowers to it with household cement. The flower stems are covered wire, but the rest of the picture, including blossoms and butterflies, consists of naturally colored shells.

Small clams are used for the flower petals and barnacles, limpets and chitons for centers and other accents. White jingle shells form white bases for the bouquets.

Mrs. Irvine usually works at her hobby on a tray in front of her television set.

"I love it; it fascinates me so," she says.

"If you don't have something to do when you get older . . . well, you get old."

Reprinted by Permission of The Press, Riverside, Calif.

* * *

SHELLS BECOME PICTURES
Mrs. M. H. Irvine started making flowers from shells she collected on the beach at Guaymas. Her collection and her inspiration have grown until now she makes prize-winning pictures. At right, one of her shell flower bouquets.

THE WONDERFUL WORLD OF DOLLS

By Joan Chiara

A Dictionary of Bisque Doll Terms

Bisque was made as early as 1771 in England, and is easily distinguished from china. China has a high glaze, where bisque has a dull, soft-looking unglazed porous surface. The flesh color of bisque is controlled by the artistry of the manufacturer by the application of artificial color applied to the clay before firing. This color which is actually a glaze, soaks into the porous surface of the clay and is fused permanently. This can be seen by examining a piece of broken bisque. In comparison, the color in china is controlled by the basic color of the clay and the tone of the glaze which is applied before firing.

Shown are 8 various all-bisque and bisque-headed dolls. (Left to right): A bisque-head composition ball-jointed J.D. Kestner baby doll; a reproduction bisque Kewpie with stationary arms; an original Rose O'Neill Kewpie (arms are missing, but they are movable) with Rose's signature on the feet; a wide-eyed flapper all-bisque doll (arms missing) of the carnival type in 1930's; Halbig doll with bisque head and ball-jointed body; Gebruder - Heubach doll with bisque shoulder-head, painted recessed eyes, bisque forearms and kid body; and a large bisque shoulder-head doll shown without wig, but with the dome inserted in the open-top head, and having fine bisque forearms and kid body. Seated in the lap of the Halbig doll is a reproduction baby doll in all bisque with articulated limbs. It is supposed to be a Bye-lo baby doll, but looks nothing like the originals.

Bisque heads were used on dolls as early as 1844 in France. While the majority of bisque heads came from Germany, smaller quantities came from France and later from Japan. During World War I, the Fulper Potteries in New Jersey experimented with bisque heads to substitute for German imported doll heads which had been cut off during the war. After W.W. I, a few bisque heads were made by disabled war veterans in various English potteries. These were few and not well made.

Many times bisque hands and feet were made to match the heads, though it was more customary to have the feet of kid or the body material. The shoulder-head style or the swivel neck were both used, and heads were set on cloth, kid or composition bodies.

While German manufacturers produced quantity, the French concentrated on quality and style. Toward the end of the 19th century, the German manufacturers were producing bisque heads that were equally as good as the French. The German firms produced many grades of dolls from poor to excellent. Therefore, one must know not only the maker's name,. but also the fine points of modeling, coloring, expression, eyes, wigs, etc. To confuse matters, many French dolls had bisque heads made in Germany which were sent to France for assembling with the French-made bodies. French bisque and the French kid bodies were the finest made.

Below you will find a small dictionary of terms used in describing bisque dolls. It can serve as a handy reference in identifying most old or antique bisque dolls.

Bisque — Bisque or biscuit china is a pottery which has been withdrawn from the first firing, or biscuit oven, and left in its unglazed condition. It is porous, and was used for dolls during the middle of the 19th century; however, many bisque "reproductions" as well as, modern originals are being made today by private doll artists.

French Bisque — Made in Germany, as well as France, used to denote the best grade of bisque. This has a delicate flesh color which is ground into clay before modeling and firing. It has an almost translucent tone that is particularly beautiful. The bisques of the 19th century are much more highly colored, although they give a more rosy appearance to the natural skin colors.

(Continued)

Cut out these sketches of period bonnets and save them for future references in costuming dolls to represent the years past.

15th Century

17th Century

EASTER BONNETS OF YESTERDAY AND TODAY

Late 18th Century

Early 19th Century

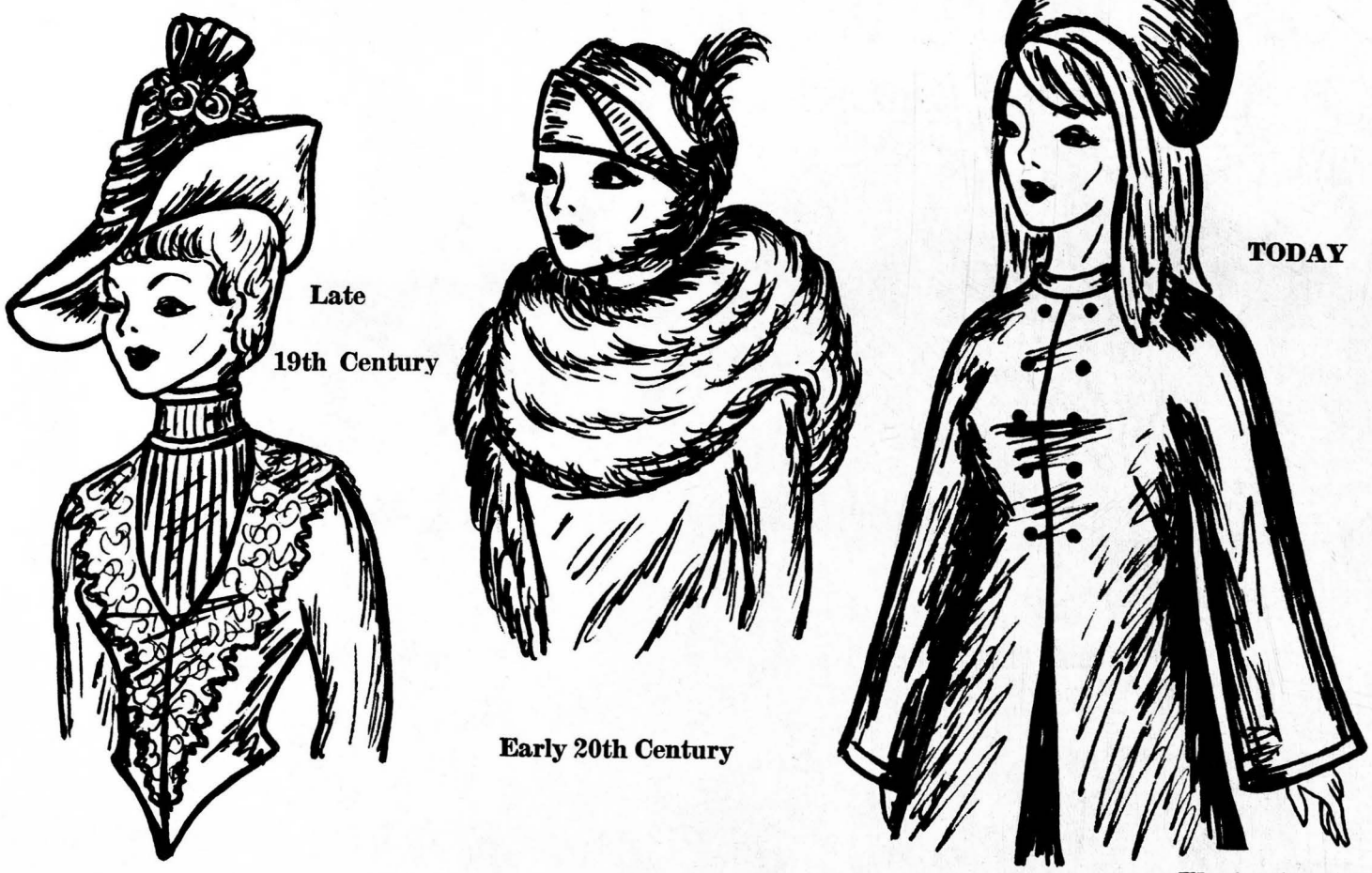


Illustration A

Sugar Bisque — A low-grade bisque, dead white in tone, having much the same look in texture as day-old seven-minute frosting. The cheeks, eyes, mouth, etc. are painted on and, because of the contrast with the dead white, they look quite harsh.

Open and Closed Top Heads — Those doll heads of bisque designed for the addition of a wig had openings of a diameter where the crown of the head usually would be. Reasons for this were to make the heads lighter or to be able to insert the eyes, or to cut down import taxes which were imposed on weight measures. Rarely was a bisque head made with a closed top; but when they were, two holes were put into the closed top for tying on a wig. The closed top head was more common in wax, composition and papier mache heads.

Pierced Ears — Many bisque heads had holes in the ear lobes for earrings. This mode, popular in the 1880's for little girls, was duplicated in their dolls. The style continued, in dolls, through the 90's and slightly beyond.

Parian — A white bisque, exceptionally fine, so named because it resembles the beautiful marble from the Isle of Paros, Greece. It is made from a hard, clear paste that could be delicately modeled with great detail.

Blown Glass Eyes — This is a beautiful type of eye having a great amount of depth and naturalness. Both iris and pupil are well defined. They were used in both shoulder-head and swivel-neck bisque heads. The blown glass eyes were always stationary. Brown eyes were fairly abundant in bisque head dolls, compared to the rarity of them in china dolls. Of course, blown glass eyes were not confined to bisque heads; they are seen in celluloid, Parian, composition, and quitely rarely in china heads, as well.

Ball Joints — The increasing demand for child-type dolls and the growth of composition or papier mache bodies combined with bisque heads, brought us the ball-jointed bodies. About the 1880's, these ball-jointed bodies replaced the "lady type" kid bodies. The ball-jointed bodies had wooden balls inserted between the upper and lower limbs to give articulation, making it possible to put the doll in lifelike poses. These parts were strung or held together with elastic cord, and sometimes springs and hooks.

Bonnet Dolls — Any doll head having a bonnet, cap or other form of hat or hair ornament is called a bonnet doll. Though these heads were most commonly seen in china, you will find an occasional bisque bonnet doll-head, and more so, in parian-bisque.

Wigs — Of the bisque doll heads which wore wigs, the most common material used for wigs was human hair or a mohair and human hair mixture. The most common color was brown, though there were various shades of blondes and ash blondes also used. Black hair was found solely as molded-in hair on china heads; and red hair was a rarity. Though red hair was popular about 1879 in the human world, only a few bisque dolls actually had true red wigs.

All-Bisque Dolls — Not all bisque was reserved for heads. Smaller dolls were known (and still are known) to be made entirely of bisque; either as one solid piece with extending arms or legs; or with articulated bisque limbs. Examples of these all-bisque dolls are the Kewpies and the little bisque carnival dolls quite popular during the 1920's and 30's.

With the coming of a new year, so go our thoughts toward new fashions and Spring hats for the upcoming Easter. Here is a review of bonnets of the past, and instructions to make a modern dome hat of today, for your favorite doll.

Instructions for making the "Dome" felt hat of today:
(See Illustration A)

Cut a round piece of felt in a color that corresponds or matches your doll's outfit. Choose a round object slightly larger than your doll's head in diameter, for use in molding the felt. The object can be a ping-pong ball, rubber ball, juice glass, cup, dessert bowl, rounded jar, or even an old smooth topped doll's head. Be sure the object you choose is smooth and will not become misshapen under steam heat.

Fill a tea kettle with water and heat until it boils, giving a good stream of steam up through the spout.

Fit and smooth your circle of felt over your ball (or other object) and if it can be held in place by tacks or pins, do so. If pins cannot be put into the round form, then hold tightly with your hand, or tie with string or thread to keep the edges altogether underneath the object. Perhaps even a rubberband or a few loose stitches may hold your felt in place.

Hold your felt-covered object underneath by the felt edges, and let steam from the kettle work over the entire felt surface. With the other hand, smooth the felt against the solid form, but be careful not to burn yourself. Never put your hand too close or directly in front of the spout, as steam will burn you as easily as fire would. Occasionally (every 30 seconds or so), take the felted object away from the steam and use both hands to smooth it well. When the felt has lost all its wrinkles and taken on the rounded shape of the object you used, set the entire project aside to dry near a warm dry register or in a sunny window, preferably overnight. The next day you may carefully remove the rounded felt from the form.

Turn the lower edges toward the inside of the felt sphere and fit the hat over your doll's head. If the lower edges seem to be too large, this will be corrected with a length of wire (milliner's hat wire, or doubled floral wire) cut to fit around the doll's head plus a short extension to overlap and twist. Slip this circle of wire inside the turned-in hem. Now slip stitch with matching thread, around this hem to keep the wire in. The wire will have pulled in any slack felt and the hat will fit the doll now. Place it on her head, and hold it in place with straight pins pushed through the inside edges of the felt hat, into doll's head, if the head is soft. If head is hard, then push pins under her wig to hold hat on.

YOU ARE INVITED . . . to send in your questions on dolls, doll repairs, doll costuming, ideas, hints, displaying, doll parts, and anything pertaining to dollology. Mail all questions and ideas to: Mrs. Joan Chiara, Joanie's Dolls & Crafts, 3755 Ruth Drive, Brunswick, Ohio 44212

Half Dolls — Half dolls refer to the upper torso of a doll, ordinarily used to top a pillow-type skirt-like base. These were called "pin-cushion dolls." Though they were most commonly made of china, there are various styles in bisque, which in this writer's opinion, are the more beautiful of the two types.

Kid and Cloth Bodies — Kid, (and cloth in very inexpensive varieties) were the first materials used with bisque heads for bodies. The finest grades were the kid bodies made in France, which were cut and sewn to perfection. Most of these bodies were stuffed with bran, sawdust, horsehair, and even cotton (found in most reproduction bodies).

Did You Know? — that an extremely rare bisque-headed doll is a two-faced child doll with one face white, and one face black to represent a Negro?

Questions and Answers on Dollology

Question . . . I have an old doll with a bisque head and kid body. The bisque head is quite dirty from attic dust and soot. The kid body is fairly clean since it had clothing on, but it is rather dry. How can I clean the bisque and soften the kid?

Answer . . . There isn't much that can be done to soften extremely hard kid, once it has become so hard; however, you can prevent it from becoming worse, by rubbing olive oil all over the kid and letting

Continued

it soak in well. A treatment such as this, applied occasionally, will help extend the life of the kid body. As for the bisque head, if it is an old or antique bisque head which has not been touched-up or repaired on the facial color, you can clean it simply by washing gently with a soft cloth dipped in a soapy water, and wrung out well. Be careful to keep the body covered with a plastic cloth so as not to get it wet. And be sure you do not get soap or water inside the eye sockets or mouth openings. If there is a wig on the doll, remove this first, or pull it back and cover well, as the wig base will become misshapen and odorous if it is wet. Dry the bisque with a soft towel. If your doll's color had been touched-up as mentioned above, you will notice that the cheek rouge may have faded or washed off in the cleaning process. You can re-apply this rouge with your own cake of brush-on type rouge from your make-up kit, but smooth it in gently and very carefully so as not to blotch the color unevenly.

* * *

Hints and Ideas

If you plan to make reproduction cloth (or kid) bodies for bisque or china antique dolls, stuff them with sawdust, rather than cotton or other filler. It is more in keeping with the original types of stuffings used. Also, before closing the body, push a wooden dowel (pencil, popsicle or apple stick will do also) down inside the torso of the body from chest to seat, through the center. This will help keep your doll from loosening and bending at the waist, as many do with age and handling.

Notice to doll collectors from Ohio, Indiana, and Michigan: "Tri-State" Doll Collector's Convention, sponsored by Heart of Ohio Doll Club for Region 12 U. F. D. C., Inc., April 27, 1968, Marion Ohio. Louis Sorenson, speaker.

Send registration fee ($16.00) to Robbe Lohr, 731 Sitler Street, Bucyrus, Ohio 44820. Make checks payable to Region 12 Convention Fund.

Name ----------
Address ----------
City, State, Zip Code ----------

When the leg of a pair of slacks needs mending, roll up a magazine and thrust it inside the leg. It will unroll, holding the fabric taut enough to make a smooth surface to which to pin, baste and attach the patch. Leora Brown

* * *

This stitch is made by working one long and one short straight stitch close to one another.

LA FRANCE ROSE

by Edith LaFrancis

This lovely rose, embroidered on a plain woolen dress with crewel yarn, will add a touch of elegance to your wardrobe.

Remember, while embroidering, that you are painting with thread, attempting to capture Mother Nature's beauty with your needle. Note the angle of the light in the color plate and the shadings. Choose blending shades of color for the rose, the leaves, and stem. Thorns all should be the same shade of red.

With a transfer pencil, transfer the design to your material. The black and white drawing shows the direction of the stitch, which is of primary importance. As the lines indicating direction of stitch curve or change their direction, you must change the color in your needle to conform. If a petal appears rounded in the drawing, your embroidery must show this roundness on your material.

Use the Long 'n Short Stitch (Satin Stitch) and a hoop when embroidering. Be careful to keep stitches far enough apart and loose enough so that they will not pull the material. Work first a long stitch, then a short, alternating them in the direction as shown. Work from a petal's center outward, adding extra small stitches when necessary.

The finished design will give your dress that look of elegance.

A TIP ON TRANSFER PENCILS

The simplest way we know to transfer a design from Aunt Jane's Sewing Circle to any material (wood, cloth, burlap, felt, cork, etc.) is to use a transfer pencil.

Sharpen the pencil to a good point and carefully pencil over the design on the magazine page. Place the design (transfer penciled - side down) onto the exact spot where you wish the design to appear. If using cloth, make sure it has no wrinkles. With a hot iron, press the design onto your material. The result will be a sharp, clear design just where you wish it.

Some firms carry the pencil in both dark and light colors. Transfer pencils may be ordered in prices ranging from 15c to 35c from such mail order houses as Lee Wards, Elgin, Illinois 60120; Frederick Herrschner Co., 72 E. Randolph St., Chicago, Ill. 60601, and Merribee Co., 384 Fifth Ave., New York, N.Y. 10018.

* * *

A DELIGHT for youngsters and the young at heart is this miniature display of Noah's Ark and a collection of stuffed animals that Mrs. Clara Knechtle made from cotton, felt and wool material. The Temple R.D. woman spent three months working on this needlework project.

Reprinted by permission of The Reading Eagle, Reading, Pa.

Noah's Ark In Needlework

Rural Berks Woman Turns Out Stuffed Animals to Create Unique Biblical Menagerie

By CAROLE REBER

And beasts, fowls and everything that creepeth upon the earth went in, two and two, male and female, unto Noah into the ark, as God had commanded. Gen. 7: 8-9

THERE THEY STOOD: Pink and blue cotton elephants, she with rosy-flowered fabric cheeks; a shaggy-maned lion and his red and white polka dot lioness; black and white wool yarn sheep; a blue rooster with curly felt tail feathers and a red hen with a yellow pompon chick on her back, and a frisky-looking yellow print giraffe with his head sticking out of an opening in the roof on the rustic ark.

This isn't the way Noah, that Old Testament patriarch, saw his animals march as they entered his famous ark ages ago. Rather, it's the colorful and creative version of that Bible story as brought to life by Mrs. Clara Knechtle.

A PATIENT and experienced seamstress, Mrs. Knechtle hand-sewed 12 pairs of miniature, stuffed animals along with Mr. and Mrs. Noah as a

(Continued)

NEEDLES, THREAD, scissors and pins . . . these are the tools Mrs. Knechtel kept close at hand while she hand-sewed her Noah's Ark animals. Seen here, among the spools of thread are two tiny owls, a dove and a pink felt pig, at right.

Noah's Ark in Needlework (Continued)

winter hobby and just finished putting the last stitches to her tiny animals several weeks ago. She estimated it took her about three months.

"But I did it in my spare time," she quickly added. "When I look at the pink and blue felt pigs, the bulky hippopotamuses and the fluffy sheep I can just picture those Biblical animals climbing the ramp leading into Noah's ark," she chuckled.

The unique miniature display is set up on a table in Mrs. Knechtle's Temple R.D. 1 home, located along Irish Mountain Road in Alsace Township. She's thinking about exhibiting her work at fairs and for interested groups. Because of its Biblical flavor, it would be a perfect display for Sunday school youngsters.

WIDOW of Henry Knechtle, the Berks homemaker mentioned that her 4-year-old grandson, Jay Scott Verret, kept close tabs on her while she was stuffing and sewing the animals. "I'm sure he had his eyes on them for toys," his grandmother laughed. Jay is the son of her son-in-law and daughter, Mr. and Mrs. George Verret of Riverview Park.

Although she isn't planning to sell or give away any of her animals or the ark she may consider making another complete set. Right now she's thinking of adding two camels to her current display. After cutting out the patterns, each animal takes about one-quarter yard of material. "I had odds and ends on hand and friends supplied me with other materials I needed," she disclosed.

MRS. KNECHTEL puts the finishing touches to a shaggy-maned lion, one of 24 stuffed animals in her Noah's Ark. Each species is represented by a male and female. The lioness (not shown) is covered with red and white polka dot cotton material.

TINY STRIPED zebras, yellow print giraffes and Mr. and Mrs. Noah are just a few of the clever stuffed toys made by Mrs. Knechtel as a winter hobby project. Here the Berks woman places one of her animals in the top of the miniature ark made from scraps of wood and plywood.

THE TEMPLE R.D. 1 WOMAN revealed that the idea for the animals and Noah's ark came from a woman's magazine. "I saw the picture of the finished project and I sent for the patterns and directions for making them."

Lester K. Lorah, a friend of Mrs. Knechtle and a retired antique decorator from Parker Ford, just east of Pottstown, constructed the brown ark from wood scraps and plywood. He made the side shingles out of pieces of peach baskets and then stained them to give that weather-beaten look.

The ark, 27 inches long by 15 inches high (slightly smaller than the Biblical one!), features a detachable roof, an outdoor deck, inside stalls and a trap door in the roof . . . to accommodate a tall giraffe.

ALL THE animals are stuffed with kapok and are covered with cotton, wool or felt. The menagerie includes two of each: Owls, snakes, lions, giraffes, sheep, zebras, hippopotamuses, pigs, elephants, rabbits, doves and a chicken and rooster. Mr. and Mrs. Noah are dressed in colorful robes of cotton while their faces and hands are of beige felt. White embroidering floss substitutes for their hair and Mr. Noah's beard. Eyes are made with purple French knots..

"The sheep were the hardest to make," Mrs. Knechtle smiled. Individual loops of yarn made up the wool on their bodies, and each loop was sewed on separately. "That was tough," she continued. Pipe cleaners wrapped with kapok and covered with green cotton material gives the tiny snakes their swirling shape, and the tails of elephants and the manes of other animals are made of braided yarn.

THE OWLS are the smallest of the animals (about 2 inches tall) while the giraffes are the largest (about 6 inches tall). "If you work at the project full time I guess you could finish two animals in a day's time," Mrs. Knechtle estimated.

Having made many of her daughter's and her own clothes, the Berks woman mentioned that she used three different types of sewing on the animals: Embroidery, straight stitch and applique.

Any new project on the horizon? With summer coming she'd like to devote time to her spacious yard and garden. "I like hiking and I also would like to learn more about painting," she answered. Many of her pictures, in water color and oils, dot the walls of her modest, rural home. She also has braided numerous throw-rugs and made a butterfly bed quilt.

Designery

by Emily Finley

Snowflakes whirling, dancing, gay,
Brighten up a wintry day.
Now white are lawn and garden walls,
Where the cloak of winter falls.
Bulbs are sleeping, cold and wet,
'Neath a snowflake coverlet.
—Emily Finley

The hyacinths and crocuses may be cold and wet beneath their coverlet, but when you have made this month's snowflake coverlet, you will have something to keep you warm and snug no matter how harsh the wind of winter.

Because the snowflake design is embroidered all in white, the quilt calls for a brilliant background color. My choice is a rich royal blue. Equally pleasing would be a bright green or red. The main body of the quilt is white, with the colored pieces embroidered with snowflakes arranged in a floral pattern.

You could use the same colored material to make an attractive dust ruffle, so that the quilt can double as a bedspread by day.

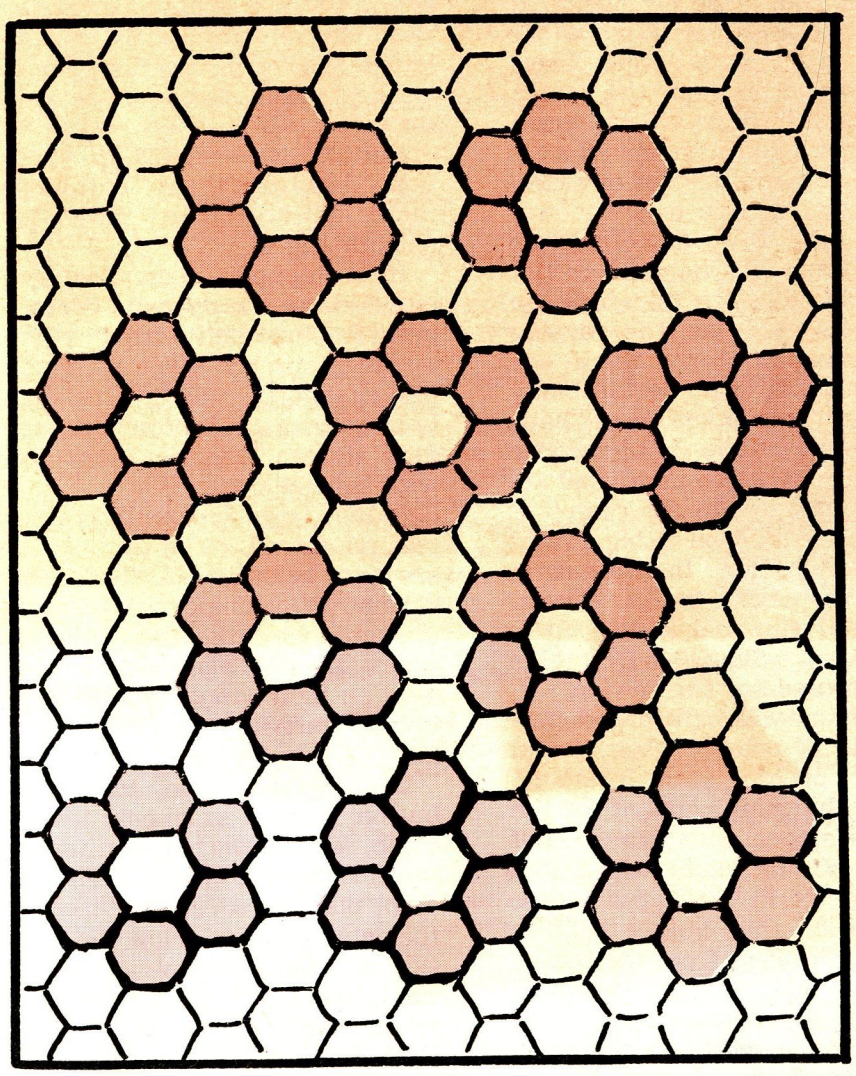
For the quilt you will need 110 white pieces, 90 of which are to be used whole, 6 are to be cut in half crosswise for the end pieces, and 14 are to be cut in half lengthwise for the side pieces. You will need 60 colored pieces. There is a ⅝" seam allowance on each piece. The quilt pieces are small enough to be carried in a bag, so you can work a piece at a time, and later put it all together. I find this a convenient diversion while riding the bus to and from work.

See Illustration No. 2

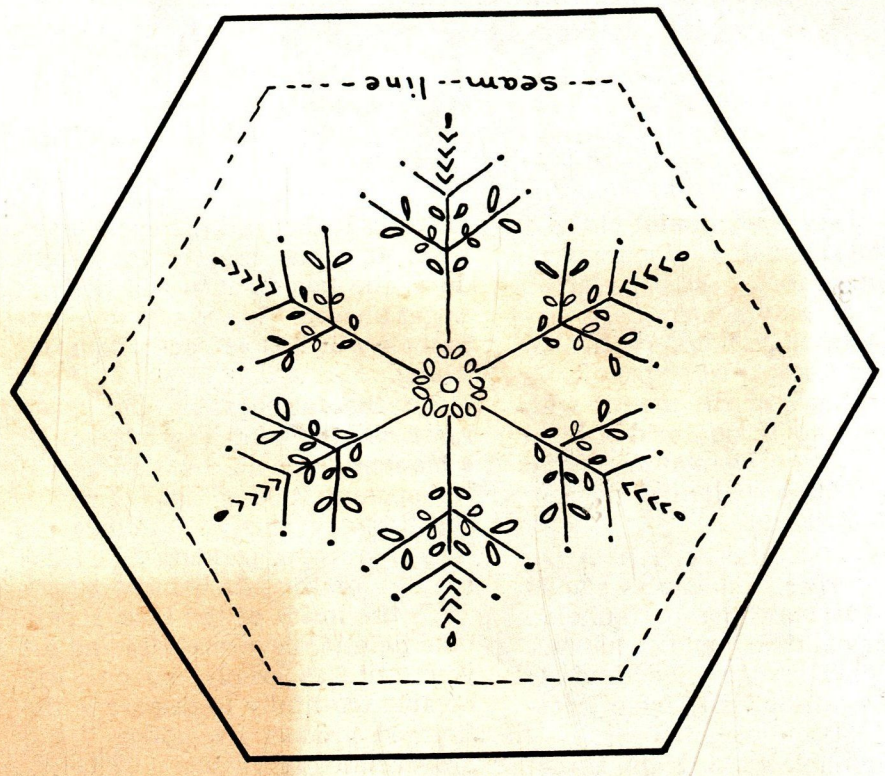
The stitches used are simple, but in case you are not familiar with the Fly Stitch and the Coral Stitch, I have included instructions on how to do them. I would suggest using white crewel yarn on a tight-woven light weight wool material. As shown in Illustration #1, the coverlet is 54" x 71¼". You may wish to add an edging or binding of some type.

1. Overall Quilt Design

HEAD



FOOT

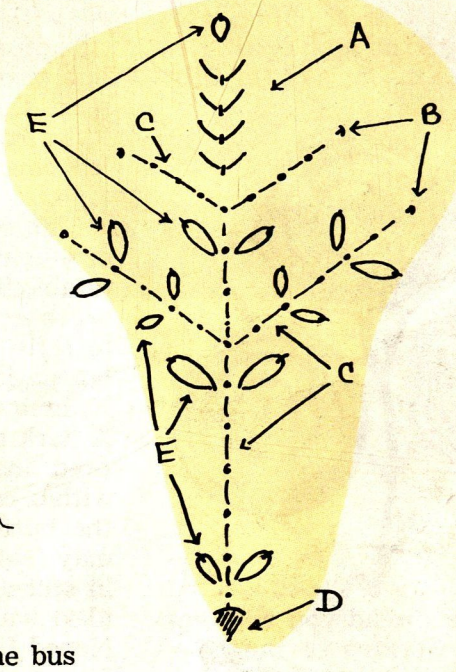


2. Quilt piece pattern and embroidery design

ILLUSTRATION #2

3. Stitch detail

A - Fly stitch
B - French Knot
C - Coral stitch
D - Satin stitch
E - Lazy Daisy Stitch

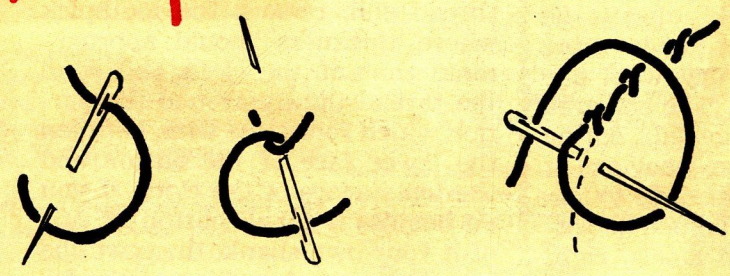


See Illustrations Nos. 3, 4, 5

When all embroidery is completed, sew the pieces together as shown in the design in Illustration #1. Obtain sufficient yardage of material of your choice for a backing. Obtain batting and quilt top to backing through batting by tying quilt knots at the corners of the pieces. Happy Quilting this New Year!

* * *

4. Fly stitch 5. Coral stitch



STITCH INSTRUCTIONS

FLY STITCH: This is similar to a lazy daisy stitch, but the ends of the loop stitch are widely separated. Make a small backstitch to anchor the center in place, at the same time, bringing needle up in position for next stitch.

CORAL STITCH: Bring thread up through fabric and hold with thumb. Work from right to left. Take a small stitch across line, under and over thread. Pull up thread to form a small knot.

* * *

Buttons & Buttonholes

by Leora Brown

There was once a quaint old saying to the effect that "fingers were made before forks" which referred to the fact that people were endowed with fingers before the invention of forks. Just as primitives conveyed food to the mouth with the fingers, so in the world of hand sewing, buttons were used before snaps or other patented devices, even the lowly pin.

The woman who aspires to become an expert seamstress should be adept at working buttonholes, attaching buttons and whatever other minor matters have to do with this age-old method of closure.

In buttonhole making, the length of the hole should first be marked with pencil. Next take long stitches from end to end - two parallel stitches 1/16th inch away from the prospective hole. At the ends of the hole, use short snug stitches at right angles to the long ones. This is to reinforce the ends of the hole.

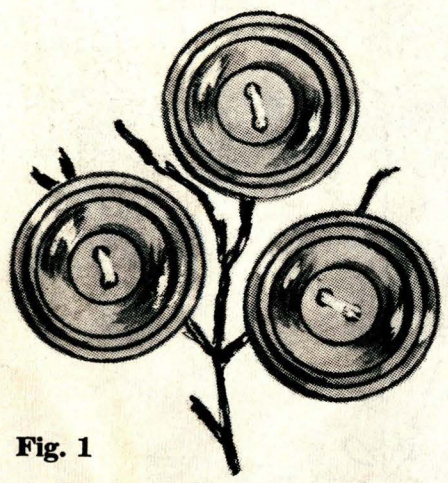


Fig. 1

Use the same thread you will employ for the working of the hole. Have it long enough so that it will take care of both the foundation stitches and the remaining ones and wax for added durability. If you wish to use a double thread, don't put the thread through the eye of the needle and draw it through till the ends are even. Instead, double your thread before drawing it through the eye. Otherwise, at some stage of the procedure, the two threads will be sure to get uneven. This results in a buttonhole which is not smooth on finishing.

Slit the fabric along the pencil mark and finish the raw edges with a blanket stitch all the way around the opening, taking the stitches in such a way that the foundation thread serves as padding. The locked part of the stitch must be toward the inside of the hole. If you take pains to sew carefully and set your stitches evenly, no one will be able truthfully to disparage the finished product by calling it the proverbial "hog's eye".

Ordinary thread, unless it is linen or heavily waxed, often proves a flimsy anchor for attaching a button which is heavy or thick or is roughly buttoned and unbuttoned with frequency. A serviceable substitute is dental floss, very fine but strong fishline, or even light wire, though the free ends of the latter can prick like pin points unless covered with a disc of adhesive tape.

Flat, rather thin buttons, with 2 or 4 holes at their centers, are preferable to those with shanks. If you use a contrasting color of thread to affix them, you can center the button in any of 3 ways: a simple X, or a square or 2 parallel bars. A dark button used on a light colored material may be sewn on with a color which repeats that of the button or of the fabric, or it may feature the anchoring stitches in still a third hue. The last is an ideal way to fasten a button employed for ornamentation, not utility.

A flat, 2-holed button which is intended for its original purpose should have the single bar stitch run in the same direction as its buttonhole to put the least strain on the latter. While most buttonholes are worked horizontally, they may also be made vertically although this last type seems prone to gap and thus free the button.

A flat 2-holed button for a heavy coat should be sewn on loosely enough to provide its own shank. To do this, lay a toothpick at right angles to the group of bar stitches as you sew them. When the button is attached, before fastening the thread end, remove the toothpick whose thickness should approximate that of the cloth and wind the thread tightly around the portion which forms the bars, between the lower face of the button and the top surface of the cloth. If you do not use a shank button or furnish your own shank, there will be a puckering or bunching of the fabric because of clearance lack when the button is buttoned.

Medium - sized buttons are usually spaced in 3's down the middle of a blouse and smaller ones in 5's. Those ¼ inch in diameter or less are occasionally used in clusters of 3 in a straight vertical line. This mode is more or less decorative: the real closing of the garment is effected by means of snaps sewn between the grouped buttons.

A cluster of small identical buttons displayed clover - leaf - pattern fashion as in Fig. 1 may trim the top edge of a pocket or a scarf corner. Embroidery stitches in green turn the feature into the likeness of a spray of flowers.

An ideal way to affix a rather large, thick-shanked button to bulky cloth is to embroider a small round eyelet in the goods, shove the shank through this opening and secure it on the wrong side with a small safety pin. This pin can be removed in a jiffy for a cleaning or pressing job and as readily replaced.

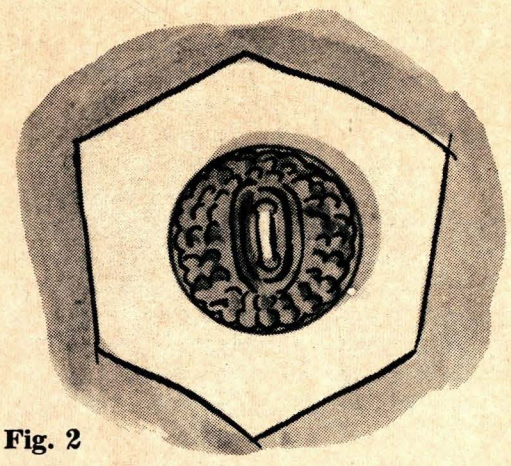


Fig. 2

A 2 - or 4 - holed button may be brightened by a smaller one in a contrasting color sewn on top of it. The attachment of both is accomplished in a single sewing. Bring the thread up through the cloth, then up through the big one, next through the little one. Reverse the process, ending with a final insert of the thread through the fabric. Small round buttons are attractive atop bigger ones. Another effect is gained by having buttons of differing shapes, such as a circle on a hexagon (Fig. 2) or an octagon on a circle. Each buttton must be flat and should be rather thin. You can combine as many as 5 in varying colors into one very thick one which will, however, be too bulky for use as a button and should have a clasp cemented to its under side so that it may serve as a lapel decoration. The one in the center of Fig. 3 was based on a big bright blue round button, then an ecru, then a red, next a green with an ornamental rim and at the apex, an openwork yellow one. Deep blue floss was used for the sewing.

An ornamental ball-shaped button made of colored glass, metal or stout plastic, with a shank, makes a charming pendant for the end of a zipper on a purse. Half an inch of fine chain will fasten it to the hole in the zipper's loose end. Pinch the links together tightly with pliers from the household tool box. Plastic buttons work up nicely for ornamentation but should not be used where they will be in contact with a heated flatiron unless you are sure they won't melt.

If you wish to close the top of a bag with drawstrings and haven't fabric enough to allow you a casing, use a horizontal row of buttonholes made parallel to each other. Lace the strings through these openings.

If you have to make a buttonhole in corduroy, work it crosswise of the wale, if possible. The stitches have a tendency to pull out if situated in the thin portion between the ridges, particularly if the wale is narrow.

Small buttons used close together in a line or in a group, such as a clover leaf, should be pressed or ironed on the wrong side after being laid face down on a Turkish towel or several thicknesses of a bulky cloth.

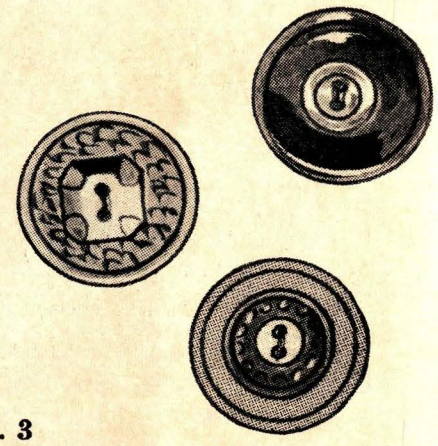


Fig. 3

When you discard a garment but wish to salvage the buttons, thread them on a pipe cleaner. Twist the ends to keep them from sliding off. An old-fashioned hairpin or a straightened paper fastener will also answer the purpose. Buttons you remove temporarily during a laundry or dry cleaning job can be kept from straying in a like manner.

Buttons whose rims are rough will damage their buttonholes more quickly than those with smooth edges.

If buttonholes seem too large, either draw the opposite edges together at one end with tiny over-and-over stitches taken by hand or else change the buttons for slightly larger ones. If buttonholes aren't long enough, replace the buttons with smaller ones.

Rather large flat buttons are often reinforced by a smaller one sewn on below them. The sewing is done in a single operation and in such a way that the cloth is between them. This method is not used on light weight materials but is ideal for heavy coats or suit jackets.

If you have occasion to remove a button from a garment, insert a comb, teeth first, between the button and the cloth and then use a razor blade to sever the threads at the point which is below the underside of the button and the upper side of the comb. This method prevents any contact between the blade and the fabric.

* * *

SEWING HINTS

A few simple pressing procedures will enable you to retain and restore the freshness of your wool garments.

Always press with the grain to avoid stretching out of shape.

Wool fabric should always be pressed on the wrong side using two press cloths, a dry wool one placed on top of the garment area and a second moistened, cotton cloth placed over the wool one if extra moisture is needed. In touching-up garment details such as pockets, front edges and lapels, right side pressing is satisfactory. To avoid flattening of surface, lay dry fabric scrap down on part to be pressed. Lift press cloth frequently to check the appearance of the surface.

Courtesy of Home Sewing News

A Stitch in Time Creates Paintings in Wool

"This is how you do it," Winie Beisser explains to Mrs. Charles Harvey during a Thursday needlepoint session while Mrs. Lewis Valier works on an eyeglass case and Mrs. Paul Miller takes a stitch in a footstool cover. Photos by Roy Cook

Reprinted by permission of Globe-Democrat, St. Louis, Mo.

By JANE CLARK

As her parents have learned, when young Jan Surkamp is asked a question, she's not at a loss for a reply.

To a teacher's query about the period in which her home was decorated, Jan responded quickly, "Well, it's sort of early, middle and late mother."

And Jan's maternal parent can't deny it. Too many areas of the Surkamp home reflect Dolly's artistic bent.

But the hospitable house at 10 Winding Brook la., Ladue serves as more than an attractively decorated shelter for four Surkamps, one Siamese cat, a dog named Pandora (a "Humane Society special") and two hamsters.

It also functions as the design studio for Dolly and her equally talented sister, Mrs. Paul F. Beisser Jr. From 9 until 3 each weekday, Dolly and Winie work in a back room at a small table cluttered with paints, brushes and canvas.

Designs Take Shape

But this is no ordinary artists' canvas that occupies their attention. Rather, they work on the fine mesh linen that is the delight of devotees of needlepoint.

And the designs that take shape on it will one day be paintings in wool worked by deft fingers into handbags, belts or hatbands.

Other designs find their finished form as seats and backs for chairs, covers for footstools or prie dieux.

Every Thursday the Surkamp residence performs in yet another capacity, for then it becomes literally an "open house." The front door opens and closes constantly welcoming both friends and strangers who have come to do needlepoint.

"Thursday is teaching day," Winie Beisser explained. "If soemone buys a kit from us, they can come back 90 times."

On a recent Thursday, five or six women gathered in the Surkamp study about a round table covered with a gay orange cloth. A fire blazed cozily on the hearth and a low-hanging green Tiffany lamp augmented the late winter daylight. Some came and worked only for an hour or so; others remained until going-home time at 3.

In the more formal living room several women gathered to look at some new pieces the sisters had designed.

"Wouldn't that be fun to do?" exclaimed one, pointing to a watercolor sketch of a family tree.

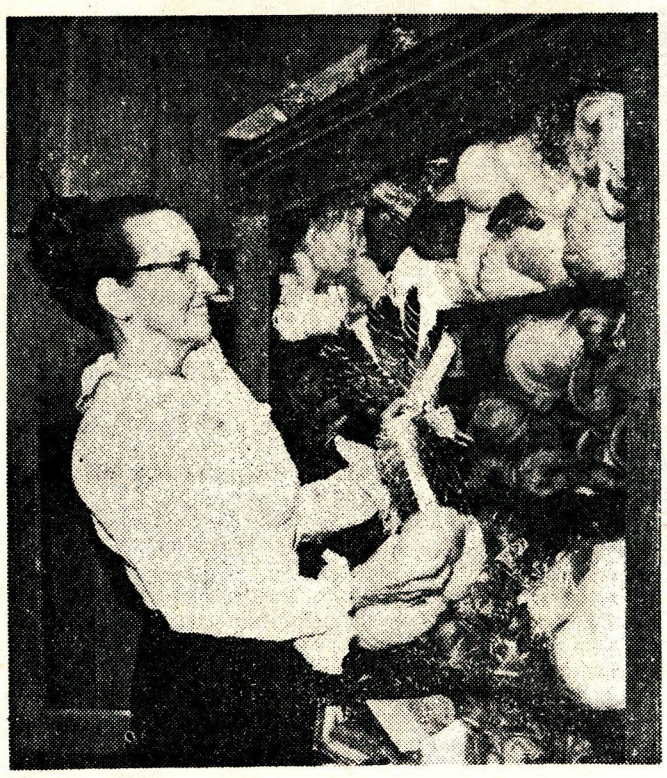
Two Years' Work

Just about then, in walked Mrs. Herman T. Fikes, triumphant. The night before she had taken the last stitch in her first needlepoint project—a pettipoint handbag with violets and lilies of the valley worked on a white background.

As the others admired the result of two years of painstaking work, Carol Fikes was already planning her next project.

"I want to make another purse," she said, "but this time not ALL pettipoint," she said with a half-questioning, half-imploring glance at Winie. Mrs. Beisser skillfully negotiated a compromise: "Well, just the design not the background."

"Winie says I'm the 'mushroom' type," Mrs. Fikes smiled, as she visualized the subtle shades of mushrooms and maidenhair fern on which she would soon be working.



Mrs. Beisser has 280 colors from which to choose when ordering her yarns from England. The yarns are the same kind as those used in the time of Mary, Queen of Scots, for tapestries.

The sisters' business (when they bother to call it anything) goes under the name of Exclusively Yours, a label seen in a series of handbag kits they design for the Knit 'N' Stitch shop in Clayton and for several Women's Exchanges around the country.

It all began five or six years ago when they couldn't find a commercially prepared kit to suit them. Once they had decided to create their own designs, Winie undertook the task of locating sources of canvas and yarn.

First Order

After much research, she found canvas makers in Switzerland and Germany and obtained yarn from the man who had supplied it to the late Queen Mary of England for her famous needlepoint.

When their first order of canvas arrived, Winie's husband, a member of produce brokerage firm, took one look and said, "You've GOT to be a success." The canvas came only in a 300-yard bolt.

In their new undertaking the sisters combined interests and talents which they had shared from childhood. Growing up as "the Jones girls" in Normandy they seldom were without a needle in their hands. And their artistic abilities led both of them to Washington University School of Fine Arts.

For a while, however, marriage and motherhood left little time for pastimes. Winie, who wears her dark hair pulled back in a bun stabbed here and there with chopsticks, is the busy mother of six ranging in age from 20 down to 7. But each morning she pulls out of the driveway of her Chesterfield home to head toward the studio.

Submitted Designs

Dolly, who laughingly says, "I have done as much for the cause as Winie," has a son, 14, besides daughter Jan who is 12.

So closely do the sisters work that one can pick up and finish a design the other has started. Ideas for the designs come from their travels, from research and from the personal interests of their customers.

One of the most enthusiastic visitors to the studio is Mrs.

(Continued)

A STITCH IN TIME

(Continued)

A hunting scene on canvas begins to take form as Dolly Surkamp creates a needlepoint design ordered by a customer.

Mrs. Herman Fikes shows Dolly Surkamp the pieces of the needlepoint handbag she has just finished. On her lap is the original watercolor sketch for the needlepoint design.

Charles C. Harvey, an attractive mother of five daughters, who just started needlepointing last October.

Since then she has made a personalized hatband for her husband, and is now working on a belt for herself and a purse.

Having heard about Winie and Dolly from a friend, Joanne Harvey says of her teachers, "They are the most clever and charming women I have ever met."

In addition to their custom designs for private customers the sisters have also submitted designs for kneelers for the Churchill Memorial at Fulton. They have exhibited at a number of bazaars and will have a special display of their work at the St. Louis County Library in June.

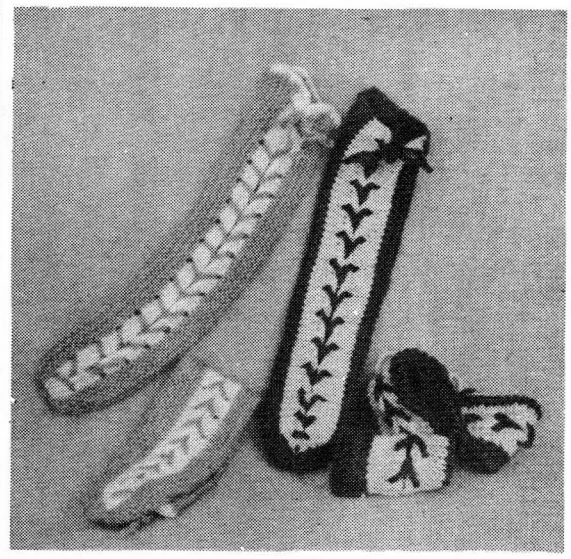
Though at times Exclusively Yours threatens to take over the Surkamp home, Dolly's husband Robert, a mortgage banker, takes a tolerant view.

"He really can't say much about my needlepoint," says Dolly, "since he collects civil war swords. There are about 75 of them scattered around the house.

"Besides, I married the boy next door, so he knew what he was getting."

REC ROOM SOCKS

by Nelle Portrey Davis



REC' ROOM SOCKS

Material Used:
4 oz. skein Coats & Clarks Red Heart Yarn, lavender
20 yards Coats & Clarks Red Heart Yarn, white
1 pr. # 10 knitting needles
1 # 10 steel crochet hook

Gauge: 8 sts one inch

Using white yarn cast on 68 sts. Turn

1st row: Kn 3, * over, kn 2 tog, kn 2. Repeat from * 16 times, Kn 1. Turn.

2nd row: Kn across. Turn.

3rd row: Join lavender yarn. Knit back and forth (garter st) for 47 rows, or until 6¾ inches wide, ending with the side with the white purled edge (inside of sock).

51st row: Turn, join white yarn, and kn across. Turn.

52nd row: Kn 3, * over, kn 2 tog, kn 2. Repeat from * 16 times, kn 1.

Bind off, and without breaking white yarn, crochet singles along first white edge, across top of sock and down the other white edge. Draw a double strand of lavender yarn through the end stitches where it has not been crocheted over, and draw together tightly, and tie securely, to form toe of sock.

Draw string: With lavender yarn crochet a chain 60 inches long. Lace up front of sock, and tie a knot in each end, to prevent chain slipping out.

The dark sock is made from Aunt Lydia's rug yarn, and is made in the same manner, except that no crocheted edge is added. Where hard wear is expected the rug yarn will be found more practical than the 4 ply wool yarn.

* * *

The Charm Of Crewel Embroidery

By ELLEN LEVINE

"The most exciting thing about embroidery, no matter how old, is the fact that it tells a story. It's not just a beautiful handicraft that women have practiced through the ages to decorate their homes.

"Embroidery can give clues to a woman's personality . . . the part of the country she lived in . . . even her religious beliefs," explained Mrs. Muriel Baker in her lecture on early American embroidery, given last week at the New Haven Colony Historical Society on Whitney Ave.

Mrs. Baker, the author of "A Handbook of American Crewel Embroidery," has traveled extensively through Europe studying the embroidery of women around the world. American crewel work, however, is her first love.

When the colonists came to America they tried to use this same heavy tapestry type work, but found that their houses were just too small for the heavy needlework they had done at home.

"Women scaled the embroidery down to fit their low ceilings and small windows," said the lecturer. The designs became smaller and more delicate.

The American woman also began to incorporate the things she saw around her into sewing. As an example, Mrs. Baker showed an American sampler, depicting soldiers drilling on the village green and 18th century houses.

The American embroideress had little sense of perspective. She would include animals that were larger than people. Some have birds twice the size of the trees they're perched on.

Mrs. Rollin G. Osterweis, left, wife of the President of the New Haven Colony Historical Society, and Mrs. Muriel Baker, author of "A Handbook of American Crewel Embroidery," admire crewel work done by members of the Society.

Embroidery has been in existence ever since the first woman decided to make the place she lived in a little less like a hut and more like a home. Mrs. Baker, in her illustrated lecture, showed examples of Viking embroidery done in 900 A.D. Although the colors and patterns are faded, these animals were the world as this Viking woman knew it, and as such, she wanted to include them in her decoration.

English embroidery, the mother of American stitching, developed into a craft guild during the time of Elizabeth I, when she established the Guild of Embroiderers, who "practiced the art and mystery of stitching.

These craftsmen guarded their trade jealously. If the work wasn't what is was expected to be, Mrs. Baker explained, "it would be cut up into one inch squares and burned."

English embroidery is large and heavy, the centers of the figures are filled with fine shading.

The woman would portray her world as she saw it. She would give the things that were more beautiful, or seemed more important, more prominence in her work.

"Every good 18th century home had an indigo tub on the back porch," Mrs. Baker said. "It smelled too much to keep it in the house."

Blue dye for the embroidery thread was made from this indigo. The depth of color depended on the length of time the thread was left in the dye.

Mrs. Baker introduced some of her 18th century "friends" to the audience.

Abigail Wordsworth was to have a fine wedding dress. One day she got on her horse and traveled to Boston from Connecticut to buy all she would need for her dress. Abigail and her horse had a long hard journey to Boston. Just so the horse would not be forgotten, he was given credit for his part in making the wedding a success by having his picture embroidered into the material of the dress, so all would know that he had part in making it so beautiful.

Another woman wanted her petticoat border to be a little different. She could not think of a design to suit her, so she let her son make the design and they embroidered it.

Patterns for many of these 18th century designs came from pattern books. One of the first books of this kind was "A Schoolhouse for the Needle."

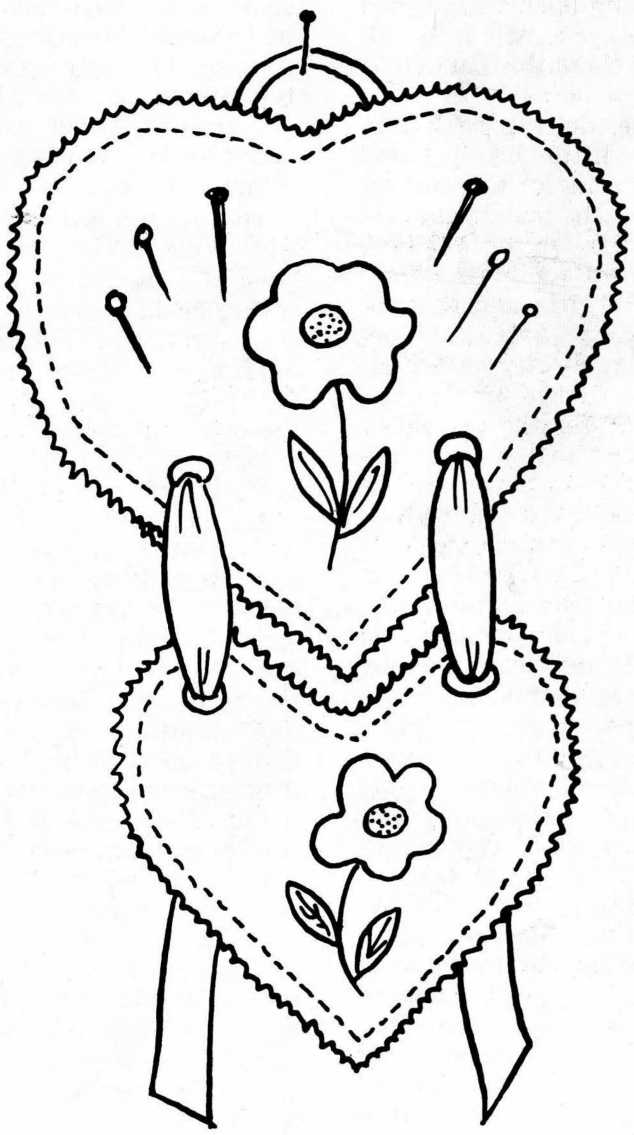
Because the pattern books did not always come from the part of the country where the woman was sewing strange designs crept into the New England scenery. On many of the designs peacocks or other tropical animals and fruit may be seen. The pineapple, for example, was used as a symbol of hospitality and appears in many pieces of needle work.

Rebecca Dickenson, another 18th century "friend", was deeply religious. In her motif, Mrs. Baker explained, she included a ship to symbolize the church, vineyards, because she was "a worker in the vineyards of the Lord;" a fleur-de-lis which was an ancient symbol of the Trinity.

Personality comes out in the work of some craftswomen. Mrs. Baker showed that from the neat almost machine-like stitching of Lucy Bliss she must have been an exacting meticulous woman.

As Mrs. Baker finished her talk she reminded the audience that stitching of the 18th century woman showed her need for thrift. From the back of the work one can see that she took care not to waste thread. There is no excess thread used. The back of the design is as neat as the front.

Reprinted by permission of the New Haven (Conn.) Journal Courier



VALENTINE PIN CUSHION WITH ADDED SACHET

Materials Needed:
- Red Felt
- White Felt
- Red Satin Baby Ribbon
- Green Embroidery Floss
- Small Amount of Cotton
- Several Needles and Pins

This is the actual pattern but can be made any size. Make two red felt hearts for the top portion. Make a white flower and place this on the topside of the heart and applique. Embroider green leaves and stem. Punch two holes through both hearts. Fill between heart sections with cotton and stitch together with red thread.

Work the bottom heart in the same manner as the top, but punch the holes near the top of the heart as shown in the illustration. Pull baby ribbon through hearts as shown, leaving a loop for hanging. Tack ribbon on back side of hearts to hold it in place. Be sure to add sachet powder to the cotton filling in the bottom heart.

Mrs. Veda M. Tracy

Weaving Yarn and Yarns

By MARY JANE CARRELL

I know I must have ancestors in England and Scotland for any tale of the customs or legends or any stories at all about them draw my interest immediately. In fact, my forebearers are of Scotch-Anglo descent and my husband's family name, and now mine, we find to be that of a solid Irish house, crest and all. My grandparents' name came from England, so I must have some right to feel as I do about Great Britain. I believe I would feel perfectly at home if I were fortunate enough to visit there.

Perhaps that is why it was so interesting to me to learn that the art of weaving was carried down to us by people from my favorite part of the world, other than my own country, of course. There may be some of you, my readers, who feel the same way. But I am sure that whatever people you trace your lineage back to, there are special crafts and talents connected with them also. So, will it be alright for us to claim this particular one?

At any rate, delving back into our history a litttle bit, I found that although some of the earliest immigrants to the mountain region we call the Southern Highlands came from southern Pennsylvania and Virginia and were of German or Pennsylvania Dutch descent, the large majority were Engtish, Scotch and Irish. This region is famous today for the revival of handicrafts, including weaving, and it is here that crafts and folkways are easily traced to England rather than to the American mixture of culture from all over the world. It is in this region that a fascinating story of the art of spinning and weaving was found. "And thereby hangs the thread of this tale."

It seems that among the many things woven, linsey-woolsey, jeans, sheets, towels, blankets and tablecloths, the coverlets and counterpanes were considered the most beautiful and difficult to accomplish. The counterpane or "county-pin" as they were sometimes called, were much the harder to make of the two. The drafts for some of the best ones were not understood by many weavers. They were ordinarily made of fine cotton thread in both warp and weft. A picture of one I saw was done in a beautiful tight weave called "honeycomb". The process of making these sounds very difficult and time consuming.

The coverlets or "kivers", as they were called in common nomenclature, were warm covers usually made of linen warp (later cotton) and woolen woof. These made a very warm and longwearing bed cover. Had you ever noticed how long a woven spread of perhaps the jacquard variety wears today? I have two on my sons' beds which have stood years of rough and tumble wear like iron clad armor it seems. I think this must be somewhat akin to the life of these well-made "kivers".

These were made by the stack and stored on shelves in the "best room" against the day when the children would marry and start new homes. Their value was priceless to the family. Working on them was a labor of love. As one elderly lady in the mountains put it, "Weaving, hit's the prettiest work I ever done. It's a settin' and trampin' the treadles and watchin' the pretty blossoms come out and smile at ye in the kiverlet." Sometimes the women would work out their own pattern, using the flowers in their dooryard for models. But doesn't "settin' and trampin' the treadles and watchin' the flowers come out" sound like something that could relax and unravel our tightly wound nerves after some of the days modern life puts us through? Weaving is truly good therapy. Whether we weave a lovely coverlet or work a simple piece on our own small looms, we can count on our weaving to be a good relaxing hobby.

The reason for the popularity and value of the coverlet stems from the use of very ornate bed coverings in our colonial days. In the days of the Stuarts and during the reigns of William and Mary and Queen Anne, the magnificence of the bedstead and its trappings was a mark of the wealth or importance of the owner. The hangings of the canopied beds and the covers were held to be very valuable and mentioned in wills. In our own colonies, there was often a great bedstead as a piece of the parlour furniture. Not having access to the rich brocades and damasks of their English sisters our resourceful ancestors set to work to make their own with the material they had at hand. The wool and flax were grown at home, carded, spun, dyed and woven, all on the premises of their own place.

When the pioneers moved across the Appalachians into the "west" they took with them this skill and resourcefulness. All this was passed down from mother to daughter and granddaughter until the present time.

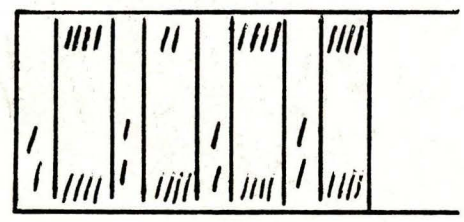
For awhile, with the inroads of modern machinery to make materials and work in the mines to provide money to buy these things, the old skills began to be used less and less and were in danger of becoming lost. With the closing of the mines and unemployment, it became necessary to look elsewhere for means to maintain a livlihood.

It was at this time that a revival in the crafts took place? Colleges and interested persons began to show an interest, set up centers where these skills could be taught and provide a means of marketing the finished products. The revival of the weaving craft was well on its way.

The coverlet was the main object of interest. Of course, to weave a coverlet, as with any piece of pattern weaving, a draft is necessary. Often, because of his education, a preacher or lawyer was asked to "draw off" a draft. These were put on all sorts of writing materials, even letters, bills or law papers. Some were in lines and figures. If the weaver could not read figures, only lines might be used. Even though they couldn't use figures, these people could study out and follow drafts that would baffle us, with all our opportunity for education.

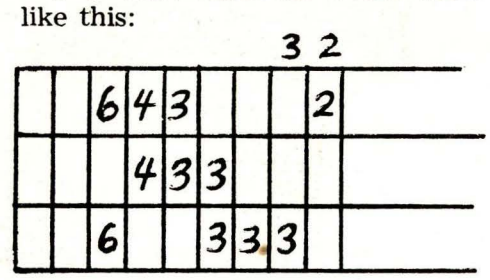
Let's take a peek at the way these drafts looked.

For those who were not proficient with figures a draft looked like this portion of one copied from a photograph of a very old piece of paper. The coverlet was called "The Flower of May".

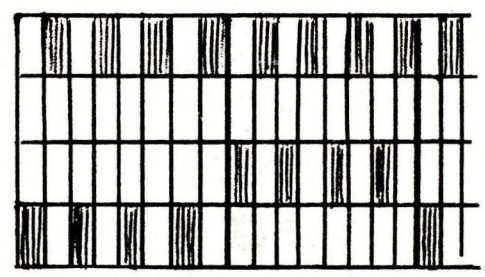


The photograph wasn't too clear but the marks looked like this and to us rather complicated. To the mountain weaver who used it, it was plain as day.

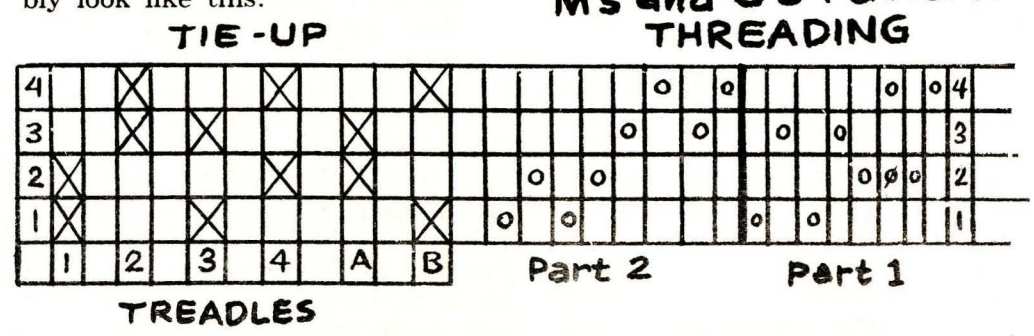
One with numbers would look like this:



In some pattern books the drafts will look like this:



But most drafts you will find printed in recent books will probably look like this:



The numbers on the left side represent the harnesses, those at the bottom are the treadles. The section labeled tie-up shows which harnesses to tie to the proper treadles so that when these treadles are "tromped" according to the weaving instructions for the pattern, the proper effect is achieved.

The threading section of the draft simply tells the weaver how many threads to put through heddles on which harness and at what intervals.

Of course the threading pattern will also tell how many threads of warp should be of what color as the warp is placed on the beam. Using various colors creates all sorts of effects and once a draft is on the loom, experimentation with different treadling can produce other patterns from this same threading. Some drafts even suggest different treadling patterns.

If you are fortunate enough to own a multi-harness loom, you can find these patterns in various books. The library may have some which are old enough to have some of the original coverlet patterns and some books will contain a great variety suitable for a student or for someone who is just beginning pattern weaving. In my library I found these books: Landes, John, A Book of Patterns for Handweaving. Shuttlecraft Guild, Cambridge 1925. Hall, Eliza Calvert, A Book of Handwoven Coverlets, Little Brown and Co., Boston, 1931. And one called Foot-Power Loom Weaving by Edward Worst, for which I do not have the publisher's name. Your librarian can find it easily for you. Another I found to be very useful is a rather new one called New Key To Weaving by Mary E. Black, The Bruce Publishing Co., 1263 Bruce Building, Milwaukee 1, Wis. This address was correct not too long ago and I hope still is. I believe this one can be ordered from the publisher.

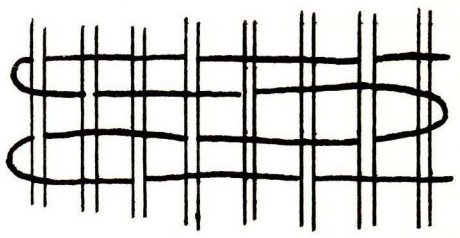
If you do not have a loom equipped to do pattern weaving or just need a two-harness rug loom these can sometimes be picked up second hand at much less expense to you than buying a new one. Prices have gone up on these along with all other rising prices, so keep your eyes open for a bargain. Oftentimes one weaver will know of another with a secondhand loom to sell. Looms sometimes turn up in unexpected places. Do you ever go to auctions? They are an adventure in themselves and might help.

I know that many of us still will want to stick to our simple work and graduate to the more difficult things later. Perhaps from the looks of the patterns above we might say "much later", but don't

(Continued)

WEAVING YARN (Cont.)

let those complicated directions bother you. We can be just as creative on our handmade looms made from the directions in the last issue. A twill weave can be achieved by weaving the woof thread over two, under one, and also by going over four then under one, moving over one thread each row.



OVER TWO UNDER ONE

An off center checked effect can be made on a rug by threading eight colored warp threads, two white, eight colored and two white, ending with eight colored. On the two harness loom, the two white will be on opposite harnesses, giving the off center effect when woven. The possibilities are endless. In a later issue we will discuss rugs in greater length.

Of course, the mountain women, who had no access to "store bought" yarns, started from scratch just as the earliest pioneers. Growing the wool and flax, carding, spinning, dyeing, and weaving was a fascinating process. That story would fill another column so we will take it up when we meet again in these pages. In the meantime why don't we get some "store bought" yarn and try a simple border on a placemat or perhaps try a twill - weave placemat or scarf. We can find plenty of experimenting to fill the hours on the coming cold winter days while we are cozy indoors. As Grandma would say, keep our fingers busy and out of trouble.

There are so many interesting things to say about weaving and the more I learn, the more I wish to share with you. Along with rugs we can explore the possibilities of inlay or finger weaving, which is often confused with tapestry. This will be ideal for our small hand - made looms or those we have purchased.

If any of you, my readers, have questions you would like to have answered, send them to me, Mary Jane Carrell, Cisne, Illinois. I will answer to the best of my ability. There are various places we can search for information. If you have ideas or suggestions or perhaps an original pattern you would like to pass on to our readers, send them also. We will try to see that they are printed in this column. We can help each other.

My white cat, Puffy, is yawning, suggesting that we call time so keep your coffee cup handy 'til we meet again next issue.

Mary Jane Carrell, Cisne, Illinois

* * *

When a hole in a sweater has to be darned, begin the job by basting onto the wrong side a patch of nylon net. Darning through its holes will result in a very neat and even mending. Leora Brown

SEWING WITH CORDUROY

Corduroy is an extremely versatile fabric found in many guises — from draperies and bedspreads to a baby's crawler or a lady's elegant suit, and lately, as a wall covering. This attractive and durable fabric makes a worth while sewing project, offering a variety of colors, new prints and a choice of wide or narrow wales, all priced to fit a moderate budget.

Corduroy is a pile fabric (described as nap on your pattern), and the direction of the pile affects the fabric's color. You may work with the pile runing up or down, but all pieces must run in the same direction. Running up, the effect is a richness in color; running down, a satiny shadow-like effect is achieved. Stroking the corduroy will indicate the direction of the pile. Sew with the wales running horizontally for a high fashion look.

Before you select a pattern, check to see if it is suitable for fabrics with pile. If you plan to sew with wide - wale corduroy, the ribs should be matched like stripes.

Remember to use sharp shears for cutting. Use tailor tacks or pins to transfer pattern markings to fabric instead of a tracing wheel. Machine tension should be lightened slightly. A longer stitch should be used and less pressure on pressure foot.

Courtesy Corduroy Council of America

* * *

GLAMOUR BOX

Add glamour to sewing boxes by decorating with fabric and trims. Cut fabric to fit box and glue to it. Glue Rick Rack or woven tape over inside raw edge. When outside is covered, add a row or two of trimmings around lid or side of box.

Courtesy of Home Sewing News

* * *

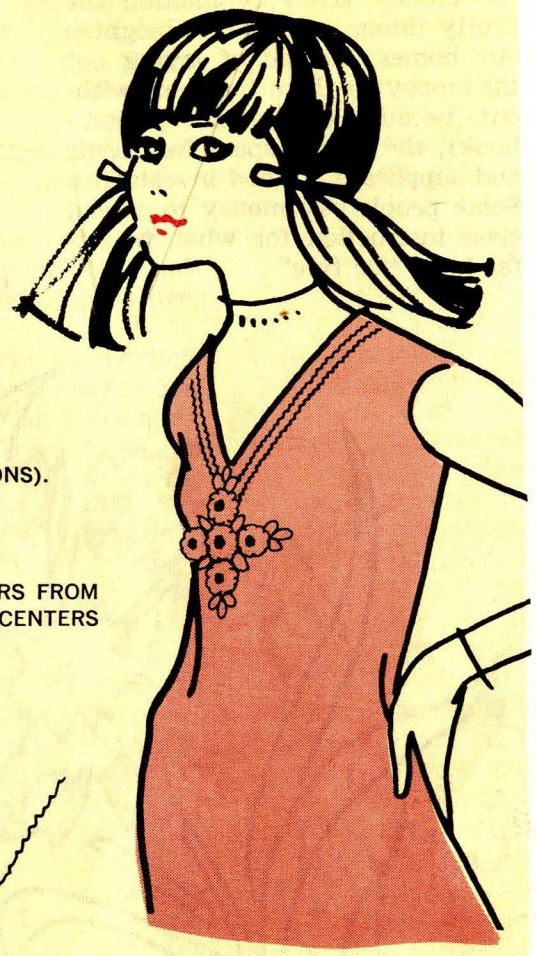
MEDALION MOTIF (for JUMPER)

You'll need:

2 yds. Baby Rick Rack, black
3 1/3 yds. Regular Rick Rack, orange
1 yd. Jumbo Rick Rack, yellow

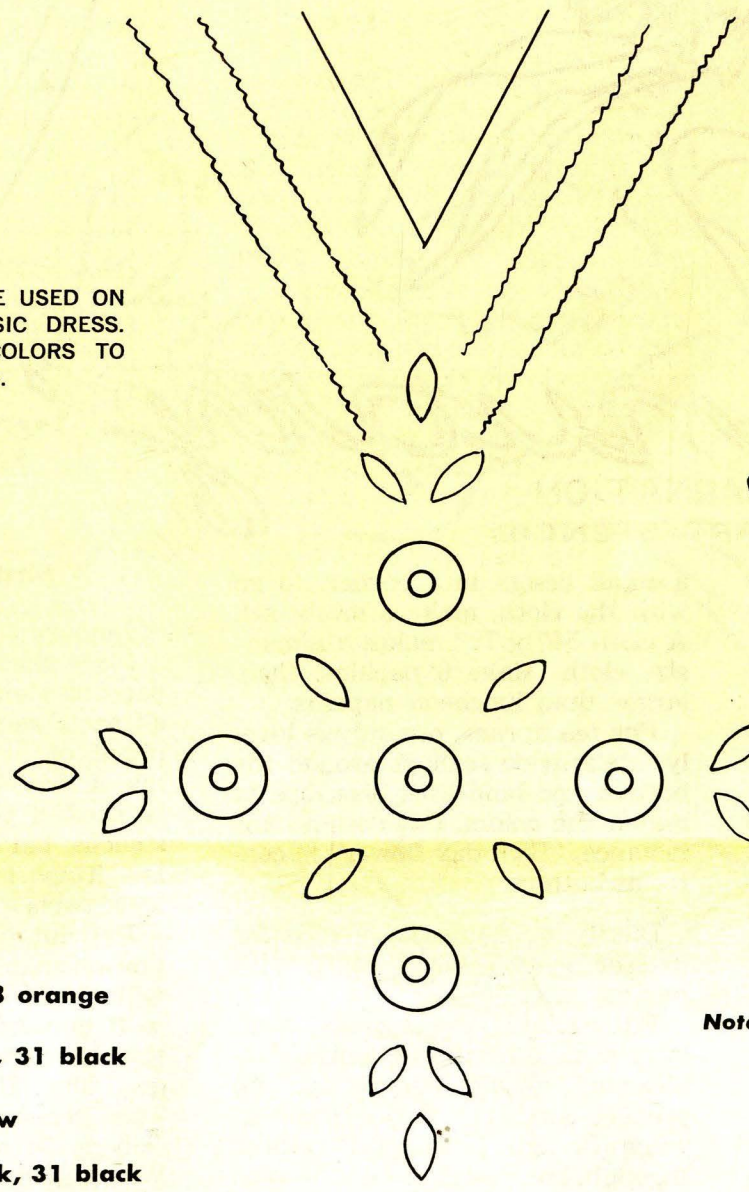
TO MAKE:

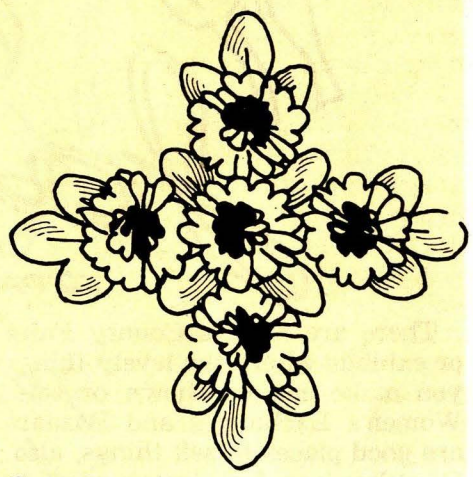
1. STITCH 2 ROWS BLACK RICK RACK ½" FROM NECK EDGE.
2. MAKE 16 LEAVES FROM YELLOW RICK RACK (SEE APPLI-TIQUE INSTRUCTIONS).
3. FOLLOWING DIAGRAM, TACK LEAVES AS SHOWN.
4. MAKE 5 BABY MUMS FROM ORANGE RICK RACK AND 5 FLOWER CENTERS FROM BLACK RICK RACK (SEE APPLI-TIQUE INSTRUCTIONS). TACK FLOWER CENTERS ON EACH MUM.
5. TACK MUMS IN PLACE AS SHOWN.



HINT:

THIS MOTIF MAY BE USED ON A JUMPER OR BASIC DRESS. USE ATTRACTIVE COLORS TO COMPLIMENT DRESS.





Key

Baby Mum, 58 orange

Flower Center, 31 black

Leaf, 79 yellow

Baby Rick Rack, 31 black

Note: ***This medalion motif is in actual size. Trace,***

Courtesy Wright's Trims

Painting on Textiles

by Adelaide L. Morris

The beginning of a new year is a time, not only for good resolutions, but a time to look forward in the year and decide what to do in the way of adding a few decorative touches to the home or furnishings. If there are birthdays or other gift-giving times, how much money can be saved by making the gifts? They would be fun to make, and those on the receiving end would be proud to have them, because, being handmade, there would be no others like them in the whole world! Also, it is a pleasant way to help winter days pass quickly.

Considering how long a set of textile paints and brushes last, and the money saved by making the pretty things we want to brighten our homes, instead of laying out the money for them (or going without, because of the flat pocketbook), the money spent for paints and supplies is a good investment. Some people pay money to attend class instruction for what we offer here "for free"

There are always County Fairs or exhibits where the lovely things you make can be shown or sold. Women's Exchanges and Bazaars are good places to sell things, also. It makes one feel pretty good to win a ribbon or two on the things exhibited in shows or Fairs.

A lady wrote to say she was much interested in textile painting, and said she would like to "learn all about it". Wouldn't we all? But "all about it" would fill a book. If anyone has definite questions to ask, we will try to answer, for the benefit of other readers.

If readers express their desires for more of certain types of designs for specific uses, we will be glad to furnish such designs from time to time. Send questions or requests to this department.

Materials To Paint On

Reminder — in all painting, be sure to hold your straight-end brushes straight-up. Dip into paint then blot off all pigment, onto a mop paper or blotter. Use only the stain of the color to work well into the material. It should show through slightly on the under side. If the brush is too wet, the paint will blur. Strive for clean, sharp edges at all times.

For luncheon cloths and napkins, we suggest Indian head. It comes in 36 and 54-inch widths. It launders beautifully. When cloths are hemstitched around the edge, about 1½ in. hem, it adds much to the finished article.

A cloth 54 in. by 1½ yards (54" x 54") makes a nice luncheon cloth. A border design or one large design in the center is very pretty. Napkins of the same material with a small design in a corner, to go with the cloth, make a lovely set. A cloth 54" x 72" makes a dinner-size cloth. Make 6 napkins, then, larger than luncheon napkins.

For tea aprons, organdy is lovely. Make wide scallops around the bottom and bind with bias tape to match the colors. Put design - for instance, "Birthday flower" in center at bottom.

Dimity or nainsook is nice for dresser scarves when edged with narrow lace.

For curtains, use organdy, dimity or some other thin material. Unbleached muslin makes up into pretty curtains, also. However, when the light from outside shines through, the design cannot be seen too well. At night, or when the outside light is not strong, they are pretty.

Beautiful drapes can be made with a border design, a vine of some kind, perhaps, across the bottom and up one side. These should be lined.

Denim, in colors, makes substantial scarves or runners. When painting on a color, darker than your design, the design must be coated with "vivid" paint, allowed to dry slightly, before applying the colors. The same goes for any dark material.

Card table covers can be made with denim or Indian Head. Cut out corners, bind all around with bias tape, and fasten ties to each corner to tie to table leg.

Colored Indian Head is used for appliance covers in the kitchen. The designs are coated with "vivid" the same as when using denim.

Birthday Flowers

January — pink carnation.

Place the complete design on a page of stencil paper. Trace over all parts marked #1, with a sharp pencil or ballpoint pen empty of ink. A single-edge razor blade may be used, if you are careful, to cut stencils, but a stencil knife is better. They are inexpensive. Then trace parts # 2 and # 3, and cut out.

To paint, place stencil # 1 in position on material, and fasten down with thumb tacks, at the top only, so it may be raised from time to time to examine your work as you go. Paint all parts of the stencil. Then remove and place # 2 carefully to fit over the painted part. When satisfactory, remove and use part # 3. Paint shaded parts of flower a deeper pink, and the turned-over parts of the leaves, a lighter green. That part of the flowers, below the petals, is a light green, also.

Let dry several hours or over night, then, with a medium hot iron, go over and over the painted part, for at least 3 or 4 minutes, to set the color. Hand washing is best – use no bleach.

February — violets.

Follow directions given for January. To paint stems, use a fine pointed brush, but be sure to blot out all excess penetrator from the brush. Use almost dry, to prevent blurring. Paint flowers in shades of purple (violet) mixed with white. Leaf green for stems and leaves. Yellow for centers.

March — jonquils — shades of yellow.

The "cup" is darker than the lower petals. Centers brown.

Conventionalized Fruit Designs

These one-stencil conventionalized designs are simple and easy to do. They make very attractive decorations on kitchen towels, curtains, covers for toasters, grills, mixers, etc. One can make a completely matched ensemble for a kitchen.

If you buy coffee in cans that are scored around three places (under the paper labels) you can enamel them in four colors to match the colors of the fruit designs. Then, with your stamp books, get a fancy wire rack with shelves, to hang on the wall to hold your cans. Use them for coffee, sugar, rice, flour, etc. We have a kitchen like that and the whole area is a pleasant

(Continued)

place to work or to grab a snack to eat, Try it — it's fun.

The grapes in the design can be painted blue, red or yellow, with green leaf and brown stem and tendril.

The cherries, with the orange, can be bright cherry red, or a dark maroon. Leaves are green.

The plums with the banana might be a brownish tinge. Paint the end of the banana black or dark brown.

The design marked "peaches" could be apricots — more yellow than peach color.

These designs are painted in what we call "flat colors". No shading is used, as in painting natural fruit or flowers.

Do not forget to iron each article after it has dried for several hours. Iron for at least 3 or 4 minutes, with medium hot iron, over and over, around and around, to set the color.

(Continued)

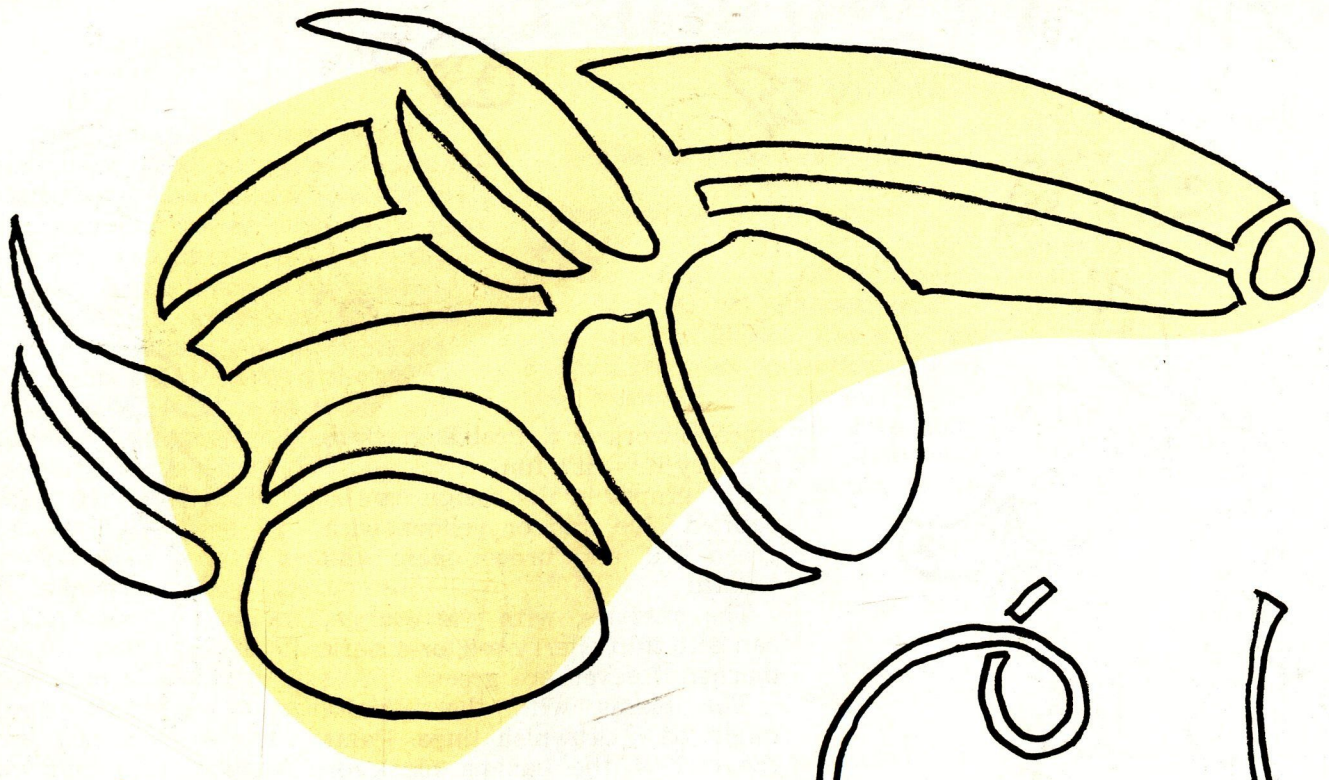
February

VIOLETS
3 PART STENCIL

March

JONQUILS
3 PART STENCIL

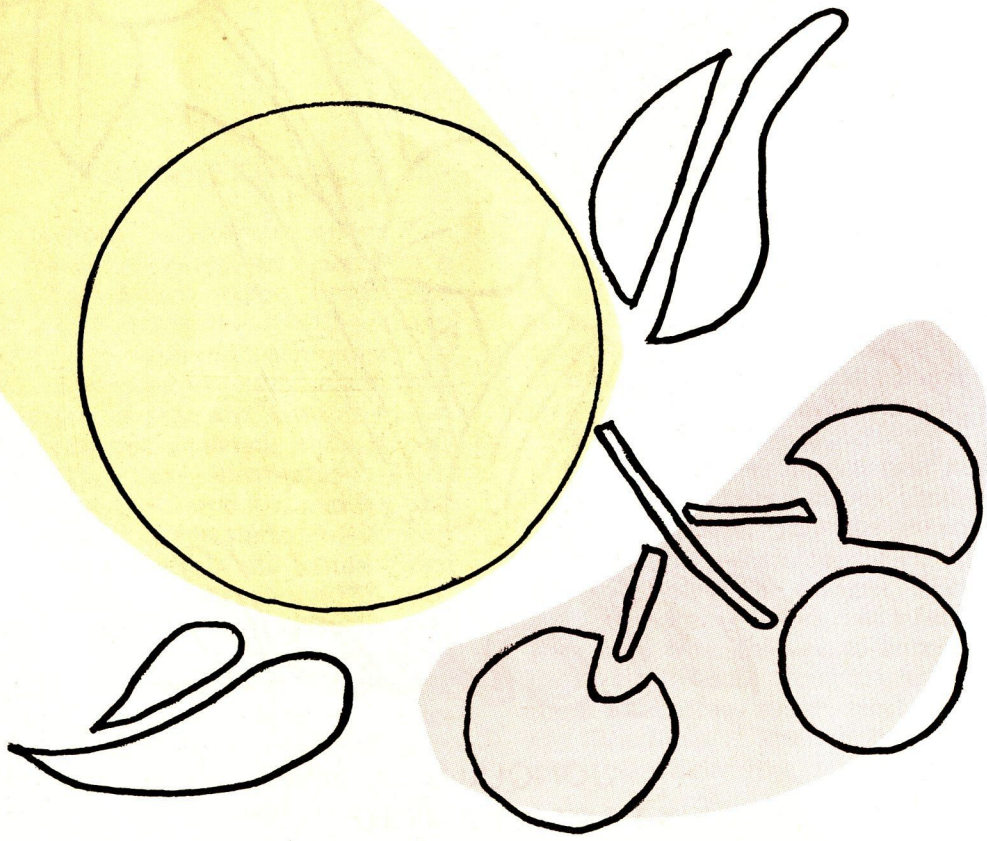
PAINTING ON TEXTILES (CONT.)



BANANA AND PLUMS

GRAPES

PEACHES



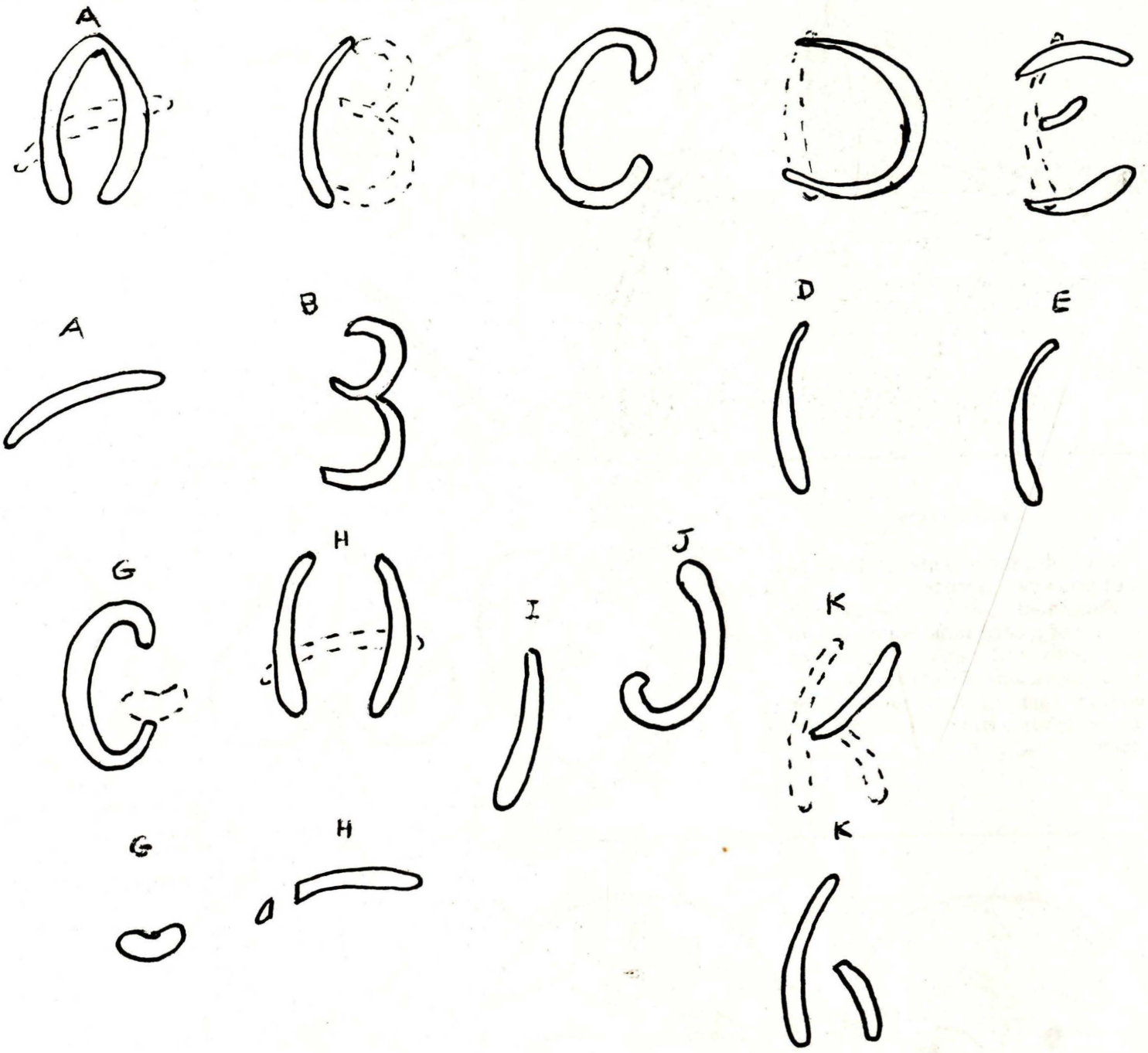
ORANGE AND CHERRIES

Textile Painting (Continued)

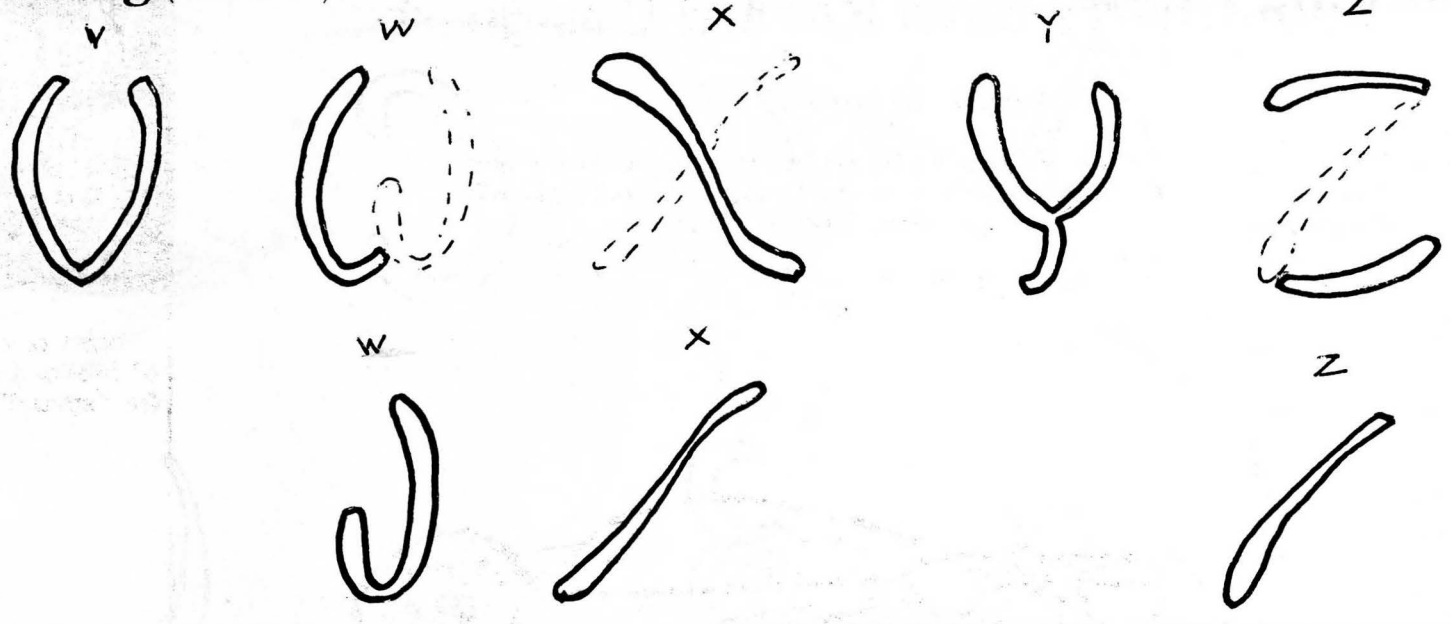
Alphabet

These letters may be used this size or enlarged or made smaller, to suit your purpose. Use stencil # 1 first. Then fit part # 2 carefully onto part # 1, using the dotted lines as a guide.

Suggested uses — initials on pockets of girl's blouses, or boy's shirts, as a border on bottom of curtains for child's bedroom, or to personalize towels, where there are several children in a family, so each can have a private towel.



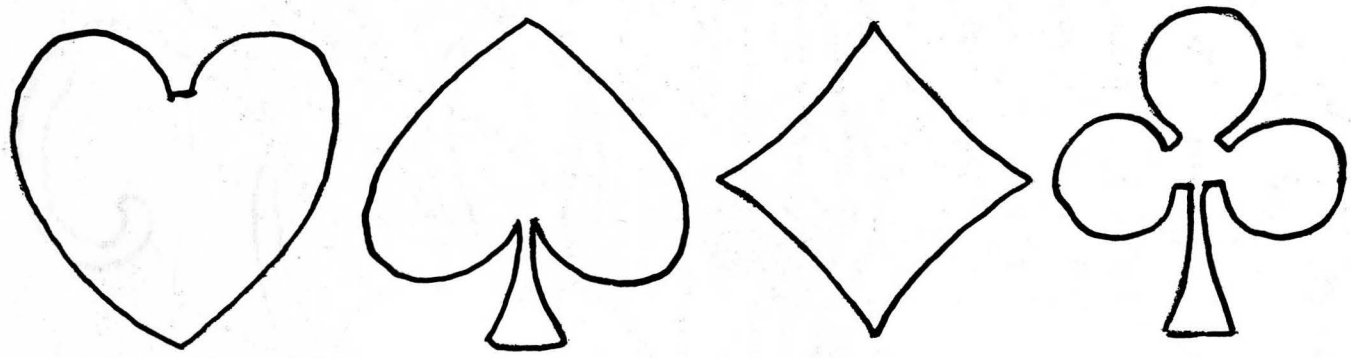
(Continued)

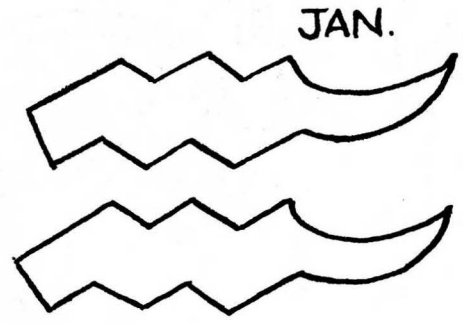


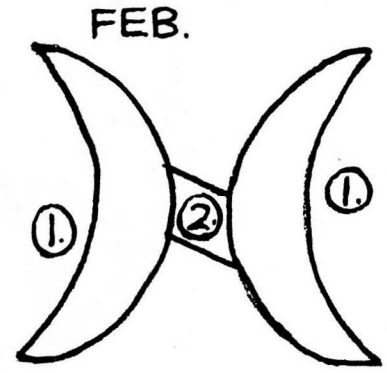
Card Forms

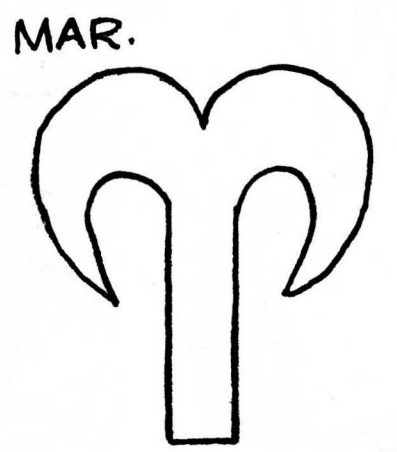
Use this size or enlarge them to suit your own purpose.

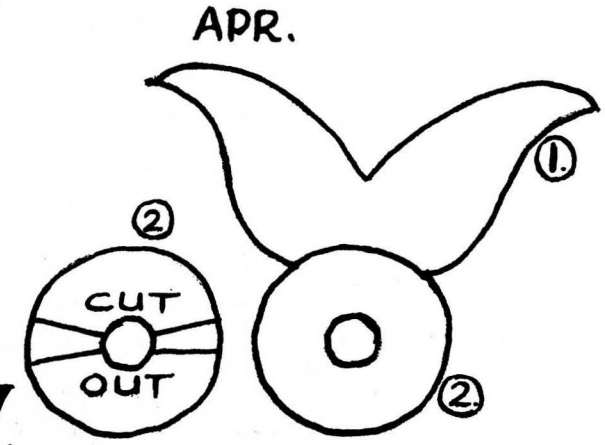
Suggested uses — one in each corner of a card table cover, luncheon cloth and napkins decorated with them, one design in the corner of each of four napkins, or score cards with one design on each.

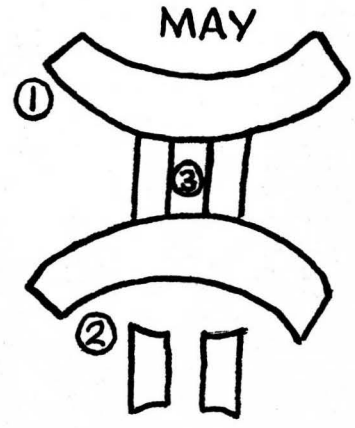


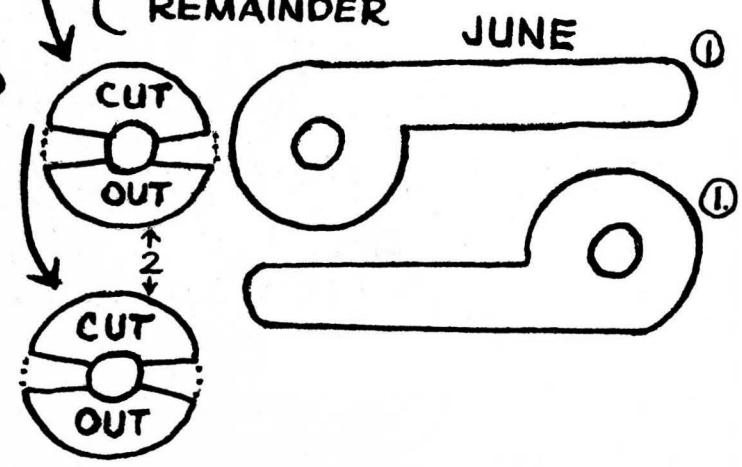












Signs of the Zodiac

We have given you only six this time. The other six will be in the next issue.

Where there is more than one part, cut parts # 2 and # 3 in separate places on your stencil paper, then fit them together according to the completed figure.

Suggested uses — instead of using initials to personalize gifts, use the sign of the birth month. A luncheon cloth of white Indian Head with a 1½ in. hemstitched hem, with 3 signs on each side and a moon design in each corner, is very attractive. Red on white is very pretty. Paint the moon designs with a fine pointed brush, using black paint. Cut a moon shape out of stencil paper, and paint the moons yellow, then paint in the features. Iron to set the colors.

A.L. Morris, 2641 - 34th Ave. N., St. Petersburg, Florida 33713

THE END!

* * *

Your Child's Birth Record Design

BIRTH RECORD

Please your child with his own birth record to hang in his room. Trace design on Pellon and paint it, or trace onto cloth and embroider, then frame. **Mrs. Veda M. Tracy**

* * *

My Name _____

Day _____

Date _____

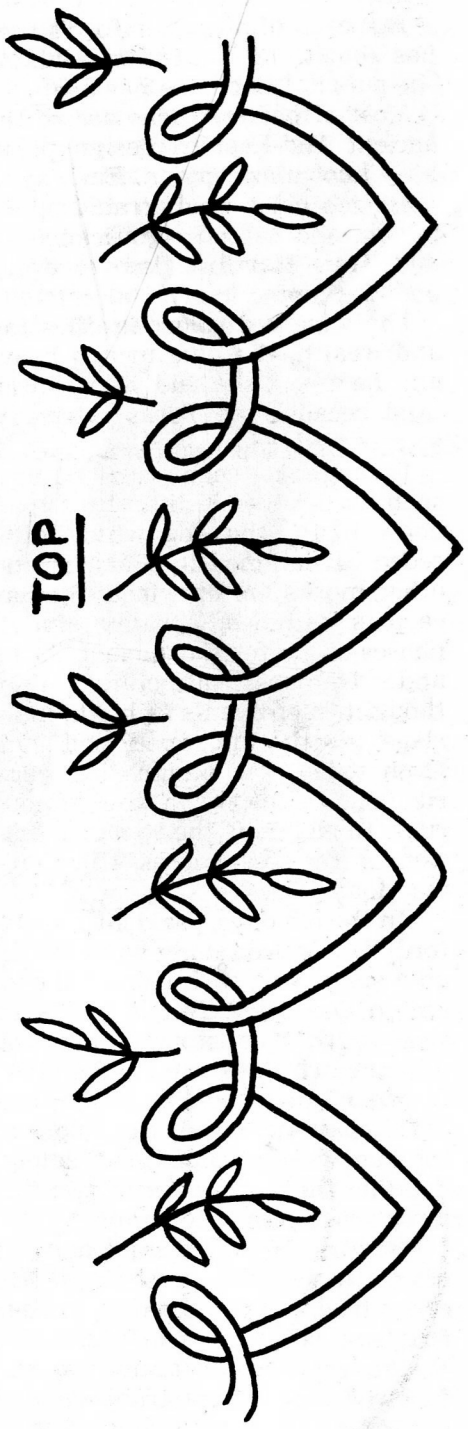
Mom _____

Dad _____ Doc _____

Hearts & Flowers

Paint or embroider this gay row of hearts and flowers as a border for "special" towels or pillowcases.

* * *



Short sleeves from girl's discarded sweaters make snug bed socks for chilly feet (small ones). Cut out the sleeves, machine stitch up the part that was the arm hole seam. This will be the heel. Run tape or ribbon through the cuff and tie loosely to fit ankle. The sleeve shapes itself to the wearer's foot. **Penny Worth**

* * *

Perfection Rejected

By KATHY McAULEY

Mrs. Ruth Hartford of Northampton makes hooked rugs — not an unusual occupation for a woman "retired" from raising her family and from the teaching profession.

But each of Mrs. Hartford's rugs has something a little special. As she puts it, "Each one has a story."

Most of her creations are of the ancient Mid-Eastern design popularly known as Persian. Each symbol, each color holds traditions of mystic and sacred significance — and Mrs. Hartford knows every one of them.

The wine red color signifies joy and wealth, the blue means heaven; the green, she said, is not often used because the Turks regard it as a sacred color.

Throughout each rug, designs such as the tree of life, the sacred dog's tooth, the dog which preceded Mohammed into Mecca and other motifs are entwined. Similar carpets had deep meaning in all phases of life for the ancient Turks and Iranians, affecting, they thought, such events as birth, marriage, death, life, good and evil. Even today, the designs are carried out faithfully in the famous rugs, though now the romance outweighs the realism as their attraction.

"In the old days," said Mrs. Hartford, "an entire family would work on a single rug, each using his own design and color. But if one were sick, work was stopped lest the others catch the same "evil spirit." If one of the workers died, work could continue only if the colors of the rug were changed completely, creating the impression of two different rugs joined together.

For Mrs. Hartford, at least one of the ancient superstitions has come true. While working on her first rug, she took a few falls. So, to prevent further accidents, she followed the ancient tradition and hooked a thin yellow "line of fire" through the middle of the bright red and blue designs. The line was used to stop the evil spirit from following its victim and, since she finished the rug, she has been free from her accidents. She now uses the rug between her living room and bedroom — and loves to repeat the story of the yellow line.

But the strongest tradition is Mrs. Hartford's favorite — that no rug may be absolutely perfect. The old rug-makers believed that nothing should be capable of perfection but Allah, and if a rug were made without flaws, Allah would be angry. "But Allah loves me for these," she says laughingly as she holds up some of her latest projects. She claims there is a flaw in each. But to the observer, they are invisible in the mass of minute perfectly executed knots of yarn.

Now well-known among area craftsmen for her unusual rug-making activity, Mrs. Hartford began the project just a few years ago while recovering from an illness. In her home at 531 E. 4th St., she has set aside a bright, cheerful room which daily is littered with a gay profusion of yarns, backing and rugs of all sizes. Often she gives private lessons (one pupil is an 82-year-old man now making his fifth rug under her guidance). She also has taught classes at the Bethlehem YWCA and in September will start a Tuesday afternoon class at the Allentown "Y".

A popular speaker, Mrs. Hartford is well-versed on the ageless traditions associated not only with the rugs, but with Islam, the religion which fostered them. The removing of the shoes in the rug-floored mosque, for instance, is not for the protection of rugs from dirt, but to allow the rugs to receive oil from the feet of worshippers. It is believed that the oil maintains the luster and richness of colors in the carpets.

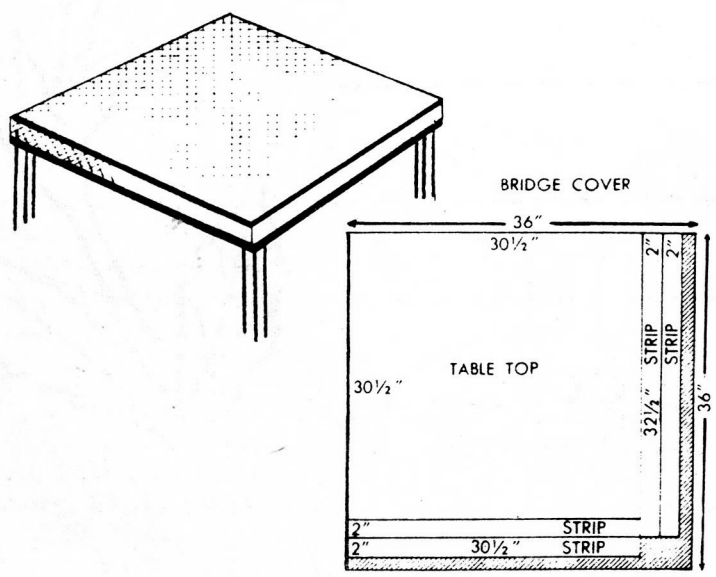
Born and raised in Northampton, Mrs. Hartford became an elementary school teacher and moved to the Palmerton area after her marriage. Following her husband's death, she retired, and returned to her family home and continued as substitute teacher — that is, until she discovered the magic and mystery of rugmaking.

Courtesy of The Morning Call, Allentown, Pa.

* * *

Mrs. Ruth Hartford hooks tradition and mystery into her Oriental rugs.

BRIDGE TABLE COVER
Easy-to-Make



BRIDGE TABLE COVER
Easy-to-Make

You'll Need:

1 yd. quilted fabric
4 yd. Wright's Bias Tape
4 yd. Wright's Corded Piping
12 inches Elastic

To Make:

Cut as in diagram. Seam strips end to end.

Stitch Corded Piping on right side of square having raw edges even. To turn corner, clip seam allowance of piping.

Stitch strip on same line having raw edges even and right sides together. Join and finish neatly.

Pin ends of 3" piece of elastic 2½" from each corner. Bind lower edge including elastic ends.

Courtesy Wright's Trims

* * *

From Presents to Profits

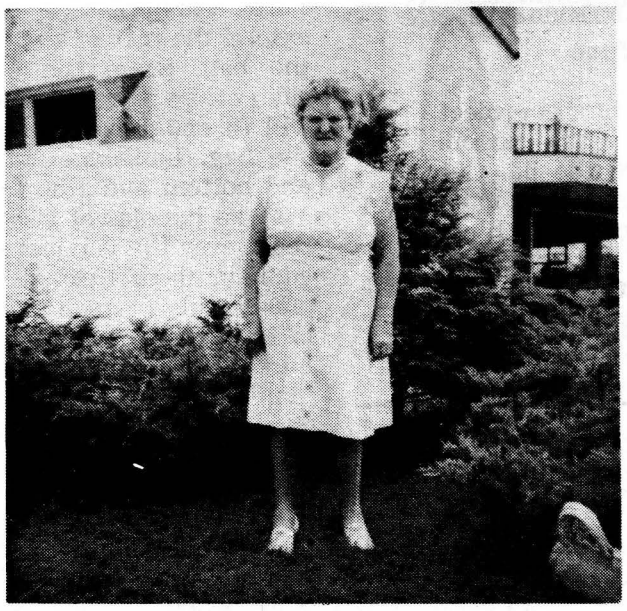
By Goldie Sutton

The old adage "those who give shall receive" has been proven a hundred times over to Beatrice Sutton, a beaming widow, mother and grandmother.

Always an avid sewer, she decided six years ago to make old fashioned patchwork quilts for her three married children, for Christmas. She plotted, measured and sewed three stunning quilts.

Out of these three personal gifts came dozens of orders for similar quilts. And today, Betty, as her friends call her, is still getting orders for her "crazy quilts."

To readers of Aunt Jane's Sewing Circle she says, "It is so satisfying to be able to supplement my retirement benefits in this way, so that I can continue to support myself."



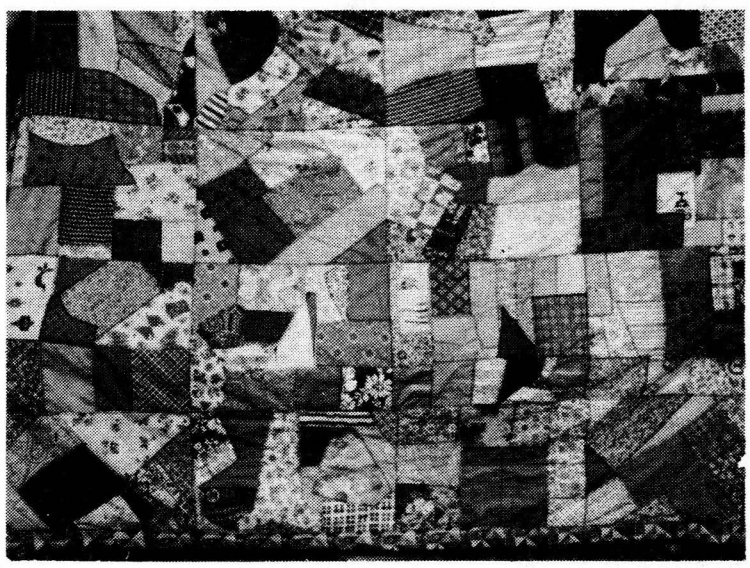
Mrs. Beatrice (Betty) Sutton

Although she has two married sons and a married daughter, Betty lives alone in a renovated three-room, third floor apartment in a private home at 36 Pearson Ave., Somerville, Mass. A widow for nearly thirty years, her TV and her sewing machine are her constant companions. She does all her own shopping, mostly at nearby Davis Square, and her own cooking, often entertaining family and friends with a dinner, the highlight of which is her homemade bread. Just the smell of it baking in the oven delights the taste buds.

An energetic, tireless person when working on projects, Betty always kept busy, even before she started making the quilts. An active member in the Eastern Star, she contributes originally designed aprons, embroidered pillow cases and many other handmade articles to their social events. The many gifts she gives for birthdays, weddings and Christmas very often have been her own handiwork.

But her now-famous patchwork quilts have kept her even busier, "which is the secret of contentment," says blue-eyed Betty, philosophically.

A hodge - podge of brilliant color, and haphazard geometric design, the patchwork quilts are uniquely hers. For, besides distinctly different shapes and sizes she cuts for every piece of cotton patchwork, the most arresting feature of her quilts is the dominant color of red, both in solid color and design, which she places generously over the 68" x 80" quilt area, giving the finished work the quality of living color and excitement. This dominant color is then complemented and accented by various other carefully selected colors, shapes, sizes and designs. However, she uses no prints that could be labeled modern, keeping in mind the kind of print that might have been designed for early American wallpaper and cotton cloth.



Mrs. Beatrice Sutton's patchwork quilt.

The materials and method used for her quilts are simple, and are given below for the benefit of Aunt Jane's Sewing Circle readers.

MATERIAL:

1. Cotton pieces of various prints, colors and sizes to cover area 68" x 80".
2. 20 skeins of Coats & Clark six-strand floss #12 black. (Split into three-strands for use.)
3. 6 yards of interfacing material (inexpensive, thin material)
4. 5 yards of flannelette, 36" wide
5. 7 yards of cotton print for backing, 36" wide. (This print should be chosen with an old-fashioned design in mind, rather than modern.)

Step I - PATCHWORK COVER

Cut interfacing material 17" x 20".

Cut one piece of cotton patchwork, with 90 degree angle, on two sides and irregular edge on other sides. Turn under ¼" edge all around and pin to interfacing, fitting into one corner.

Cut another piece of patchwork of blending or contrasting color or print of a different size, and slightly overlapping it, fit next to first patch. (Second patch will naturally have irregular edge to match first piece, but free edge may be cut as desired.)

Continue covering piece of interfacing by fitting and pinning down patches of cotton pieces, changing the size, color and shape of each piece. "This is much like fitting a jig-saw puzzle together," says Betty.

After this area of interfacing is completely covered, machine stitch each patch close to edge, through patch and interfacing.

Featherstitch around each patch with 3-strand thickness of black floss. "This covers all the machine stitching," explains Betty, "and when finished, you have a square of patchwork about 17" x 20" ".

Make fifteen more 17" x 20" squares, following above directions. Prints and colors used in first square may be repeated in all squares.

Join four of these squares together by machine stitching a seam along the 17" side. (This gives you a 17" x 80" area.)

Make three more 17" x 80" strips.

Join the four 17" x 80" strips together by machine stitching a seam along the 80" side. (This makes a top covering of patchwork 68" x 80".)

Step II - INTERFACING

Measure off 2½ yards (½ of 5-yard piece) flannelette and cut.

Join both 2½ yard pieces along selvedge, making a piece approximately 70" x 81". Trim flannelette to size of patchwork cover.

Fit patchwork cover (with interfacing in the middle) onto flannelette. Smooth out wrinkles and tack together in various places to prevent bunching up or wrinkling when finished.

Step III - BACKING

Measure 3½ yards of cotton (½ of 7-yard piece) and cut.

Join both 3½-yard pieces along selvedge, making a piece approximately 72" x 126."

Place the patchwork cover, flannelette side down, on top of wrong side of cotton print.

Mrs. Dorothy Warren learning art of quilting.

Trim cotton print, leaving 3" extra margin beyond patchwork area, on all sides.

Tack at various intervals on quilt to hold all layers together. (No quilting stitch is needed)

Turn under ½" on outside edge of cotton print on all sides, and bring up and over to overlap ½" over edge of patchwork cover. (Betty likes to overlap the backing onto the front side of the quilt because "this margin creates a frame for the patchwork cover.")

Pin firmly down, making a mitre, or square corner, at each corner.

Machine stitch along pins on all sides of quilt, sewing through all thicknesses.

Featherstitch over all machine sewing.

When finished the quilt measures approximately 72" x 82".

"This quilt can also be used as a bedspread," says Betty, "by making matching pillow shams." (Using same method). She has also made rocking-chair seat covers and backs, to match. As to laundering, Betty suggests following the same rules that apply to any other blanket.

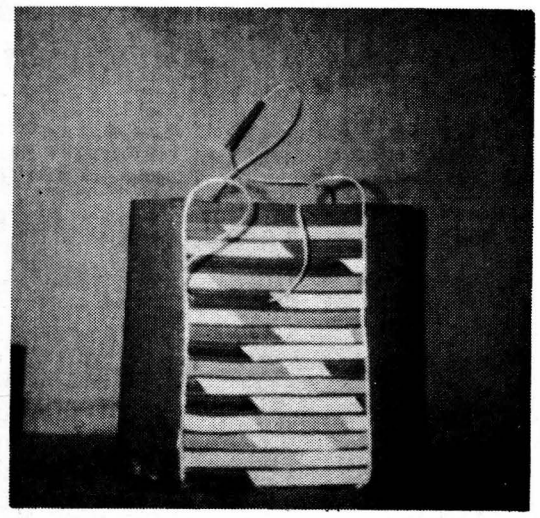
(Continued)

Mrs. Beatrice Sutton's Crazy Quilt

"All you have to do," says this spry 76-year-old, when anyone asks her the secret of her continual "joie de vivre" and contentment, "is to give, and you will receive." And the proof of this philosophy comes back to Betty Sutton each time she receives another and another and yet another order for one of her colorfully exciting, patchwork quilts.

* * *

An Oval Tote Bag



By Julia June

The starting point of this project is a large Quaker Oats carton. Take off and discard the lid. Cut the carton in half vertically. Make a pasteboard bottom which is round at each end and separates the two halves of the carton at their bottoms by about 6 inches. Glue this bottom in place and dry under heat.

Fill the 2 top open spaces between the rounded ends of the box with pasteboard oblongs cut to fit. Glue these oblongs, which should be 6 in. one way and the height of the carton the other by 1½ in. strips of stout muslin pasted over the seams and dried over heat for strength.

Use heavy charcoal grey denim to cover the bag. Cut one piece 7x9 in. Use left-over scraps of colored bias tapes to cover this piece to serve as a decorative panel on the bag front. Join the tapes in a diagonal seam so that the panel will show bias lines. Machine stitch the seamed tapes horizontally to the denim with a narrow line of grey showing between them. If your spacing is done evenly you should have 15 tape rows.

Cut a long piece of the denim to extend the rest of the way around the bag. Seam the ends to the sides of the panel so that the denim will fit snugly over the outside of the bag. Lap edges under at top and bottom and glue fast.

Make handles of sisal cord; glue them over the vertical seams after running them through one of the plastic tubes which hold the ends of flash bulbs. The tubes will make hand-holds. Glue an oval of heavy Manila paper over the bag base and line it with the same paper. Shellac the outside as a finishing touch.

* * *

My mailbox is empty and I am lonely. Would like to have pen pals. Also would like to receive friendship books and round robins to sign and pass on.

Birthday November 14, 1934; wedding anniversary December 23, 1954.

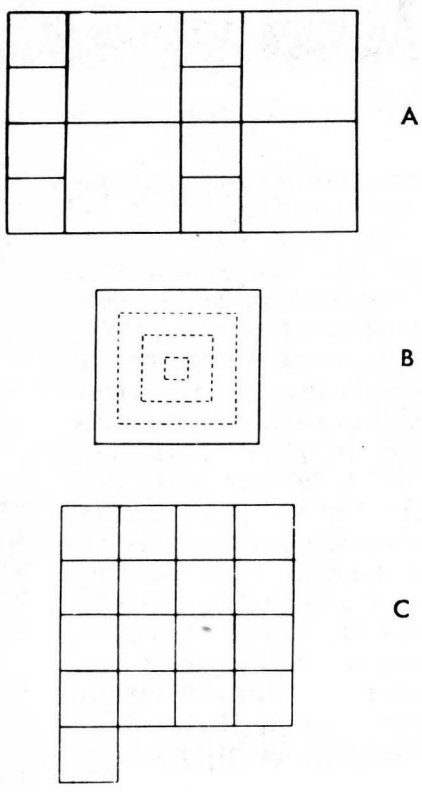
Mrs. Collette Rieder, 30 No. Roosevelt, Pasadena, California 91107

❖❖❖❖❖❖❖❖❖❖❖❖

I need for immediate use the names and addresses of people with the last name of JENSEN. Only want them with that spelling. Please get them out of your telephone books or elsewhere. Thanks ever so much to all who help me out. Please send them to:

Collette Rieder, 30 No. Roosevelt, Pasadena, California 91107

Gifts



Hot Water Bottle Cover

Materials: Hero 4" Weave-It and Hero 2" Weave-It
Hero Steel Crochet Hook No. 1
Baby Wool, 1 oz. each white and baby blue
Baby hot water bottle 7" from neck to base

With one strand of each color, weave 4 large and 8 small squares. Assemble as shown on Fig. A. Sew remaining side seam. Leaving an opening for tab, sew bottom seam. Trim with double strand of blue as follows: Embroider chain stitch on all joining lines and around lower edge. Attach yarn to top edge, sc in edge, ch 1, skip ⅛", sc in edge and continue making ch-1 spaces and sc around, join to top of first sc and fasten off. Make a chain 25" long for cord and run cord through ch-1 spaces around top. For tassels, see Baby Bottle Cover.

Baby Bottle Cover

Materials: Hero 2" Weave-It and Hero Steel Crochet Hook No. 1
Baby Wool, about ½ oz. white and 10 yds blue
Baby bottle 7" size
Use yarn double.

Weave 17 squares. With blue, weave each square as shown on Fig. B, spacing lines 2 threads apart. Assemble as shown on Fig. C. Sew side seam and sew other 3 seams at bottom edge. With blue, embroider chain stitch on all joining lines except at lower edge. Make a chain 15" long and draw through loops of squares at top. Make a tassel on each end of cord by drawing 8 strands of blue through end of chain. Fold these strands in half and tie securely at top, then trim ends to measure about ¾".

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (required by Act of October 23, 1962-Section 4369 Title 39, United States Code) of Aunt Jane's Sewing Circle, published four times yearly at Danvers, Mass., filed October 1, 1967.

The names and addresses of the publisher, editor and managing editor are: Publisher, Tower Press, Inc.; Editor, Evelyn Schoolcraft, 210 East Longmeadow Road, Hampden, Mass.; Nena Cady, 32 Granite Street, Peabody, Mass.

The owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and address of stockholders owning or holding 1 percent or more of total amount of stock) Tower Press, Inc.; Edward Kutlowski, Lynn, Mass.; Michael Kutlowski, Lynn, Mass.; Sabina Kutlowski, Lynn, Mass.

Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: None.

Above two paragraphs include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder of bonds, mortgages or other securities of the publishing corporation have been included in the above two paragraphs when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.

	Average No. Copies Each Issue During Preceding 12 months	Single Issue to Nearest Filing Date
Total No. Printed	5,200	34,000
Paid Circulation:		
1. Dealers & Carriers	None	None
2. Mail Subscriptions	4,990	32,926
Total Paid Circulation	4,990	32,926
Free Distribution:		
By Mail, Carrier or Other Means	10	10
Total Distribution	5,000	32,936
Office Use, Left Over, Unaccounted, Spoiled After Printing	200	2,069
Total	5,200	34,000

I certify that the statements made by me above are correct and complete. Tower Press, Inc., Publisher

Phentex, a new non-shrinkable 100% polypropylene yarn, comes to us from Canada. Stretchable and non-shrinkable, it can be machine washed and dried and is virtually stain resistant. A triple-ply yarn available in 23 colors and 31 tweed color combinations, it is non-allergenic, moth and mildew proof, and knits up quickly. Colors are constant, and no dye-lot numbers are needed. You'll find it carried by most of your yarn shops, including Macy's, W. T. Grant Co., Mallory's, Goldblatt's, and Colorcraft Corp.

•• One pair of No. 13 needles

ALVEOLE KNITTING (Double Knitting)

(**Use two skeins of Phentex yarn**) Use two strands of yarn together for the knitting of this sweater.

SIZE: 12 (14-16) To fit a 32-34-36 bust size.

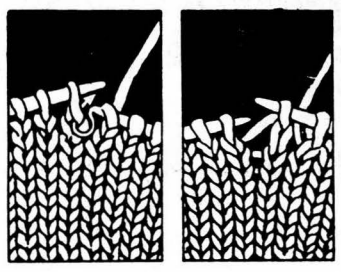
MATERIALS: 7 or 8 — 4 oz. Skeins of **Phentex** yarn One pair of No. 13 & No. 9 needles.

TENSION: If you knit tightly, use No.(12) needles (otherwise use No.(11) for the **pattern**). No. 13 needles – 15 sts to 7″ & 10 rows to 4″.

For **ribbing** use No. (9) needles, work 10 rows (K. 1. P. 1). Repeat to the end of row.

PATTERN:

1st row: Knit
2nd row: Knit
To make a double st. knit into the st. of the row below. (see illustrations)



DOUBLE STITCH

3rd row: K. 1. Make 1 double st.
4th row: With right hand needle pick up strand which sl. in preceding row and knit it with the st. which is above. K. 1. Repeat to the end of row.
5th row: Make 1 double st. — K. 1. Repeat. . .
6th row: K. 1. With right hand needle pick up strand which sl. in preceding row and work a purl st. tog. with the st. which is above, repeat. . .

CONTINUE TO REPEAT ROWS 3-4-5-6

BACK and FRONT:
Cast On: 40 (44-56) 46 Work ribbing

CHANGE NEEDLES (11 or 12)

Work pattern stitch keeping 1 edge st. on each side. Work 15½ or 16½ inches for height. Cast off 2 sts. at beg. of 2 following rows. Next dec. 1 st. on each side every 4th row as follows:

EDGE STITCH: Sl. 1. K. 1. p.s.s.o. knit stitch. Knit in pattern st. to last 3 sts. sl. 1. k. 1. p.s.s.o. knit st. Leave 18 sts. on needle for the time being.

SLEEVES:
Cast On: 20 (22-24) sts.

Work same ribbing as for front and back.

CHANGE NEEDLES, WORK PATTERN STITCH by inc. 1 st. every 12 rows to 30 (32-34)

KNIT to desired length approx. (16½ or 17 inches)
WORK armhole as for back and front by dec. every 4th row to 8 sts. on needle.

NECKBAND: PICK UP all BACK and FRONT and SLEEVE sts. Knit 10 rows: K. 1. P. 1.

Next purl 1 row. WORK ANOTHER 10 rows: K. 1. P. 1.

CAST OFF AND FOLD OVER for double collar.
ASSEMBLE ALL PIECES.

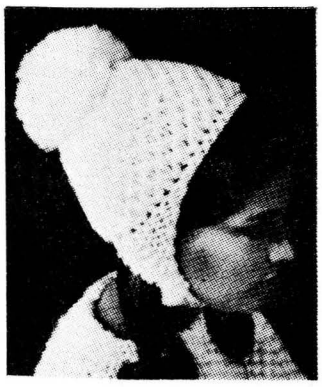
BONNET: With No. (0) needles — double knitting — cast on 48 sts. K. 2 rows. Work 5 inches in pattern in two shades as for sweater. Next dec. every row as follows:

K. 6. — K. 2 tog. Repeat to end of row
1st row: K. 5. — K. 2 tog. Repeat to end of row
2nd row: K. 4. — K. 2 tog. Repeat to end of row
3rd row: K. 3. — K. 2 tog. Repeat to end of row
4th row: K. 2. — K. 2 tog. Repeat to end of row

Knit the ears with 16 sts. on each side of the back of the bonnet in dec. one st. at each row until you have 4 sts. — Close

Make a buttonhole in right strap before casting off. Sew button to left side.

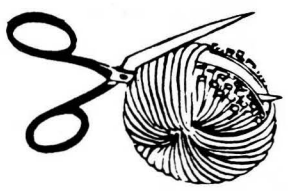
Materials:
1 – 4 oz. skein
One pair of No. 13 & No. 9 needles.



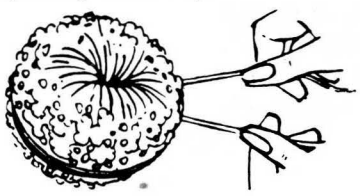
Ornemental Tuft

1. Cut two circles of cardboard at desired size. Cut holes in the middle. Hold the two circles together.

2. Insert scissors between the two cardboard circles and cut the outside of the yarn.



3. *Thread a needle with two lengths of two yards each of Phentex yarn, entwine around the circle, in and out, through the middle all around until all the yarn has been used. *Repeat from * to * until the whole is completely filled up.



4. Cut two 10 inch lengths of yarn to be inserted between the two cardboard circles, tighten and tie. Remove the cardboard circles. Trim the surface of the tuft.

Remnant Bundlitis

by Vera Markham

I was first infected by this strange disease, unknown to the medical profession, at the age of sixteen. I had gone shopping with my Pennsylvania Dutch aunt Emma who was a thrifty, talented and resourceful seamstress . . .

At the remnant counter, she exclaimed, "Ach! that beautiful green beachcloth." Literally pouncing on it, and mentally measuring it, she continued, "And just enough and just right for a dress for you, Verila."

Over the years this disease became chronic, sometimes almost disappearing. Acute attacks were provoked by the need for new clothing for the family, the arrival of the "seasonal sale" mail order catalogs, or a heap of varied short lengths of cloth on the store counter.

The symptoms included a rising fever of excitement, an aching of one's gambling instincts, and a poring over one's purse or checkbook to see if one dares gamble scarce funds.

These symptoms are relieved by assessing present needs for making clothing or gifts, applying pen to an order blank and check, applying stamp to the envelope, and mailing the letter.

The foregoing symptoms are usually replaced with a rising sense of anticipation, an anxiety as to results, and impatience for the arrival of the coveted parcel. This soon infects Father and the children.

Happy day! The toot of the mailman's horn signals the package's arrival. A grand rush to the mailbox! A feverish trembling of the hands to untie the cords. If the package is large, Dad gets in on the act. Out spills the contents.

1927 - The first baby needs rompers, little money in the purse. Solution - a Sears rug bundle. Results - one dozen pair of rompers in varied colors, materials and styles.

1929 - A poor family in need. Another rug bundle from Sears provides a dress for the two-year-old and the ten-year-old girls, an apron for their mother, and shirts for their five, six and eight year old brothers. Total cost, $2.

The depression! And Dad and sixteen - year - old brother need shirts, ten and eleven-year-old daughters need blouses, skirts, and dresses for school; mother needs aprons. Why, naturally remnant bundles.

Hurray! We certainly hit the jackpot this time. Three one-yard pieces of khaki and three one-yard pieces of blue broadcloth mean work shirt for Dad and dress shirt for son, which cost only eighteen cents each, housedress for mother, and blouses and skirts for the girls.

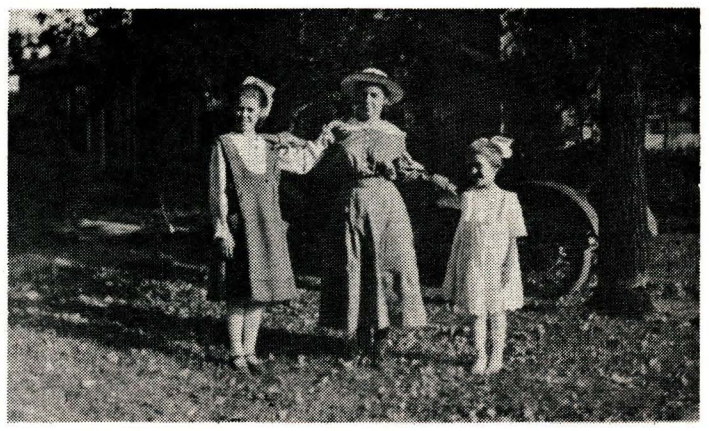
At last the depression is over, and it is 1952. Two children are married, two are young women, and the grandchildren are arriving, but still mother is subject to periodic attacks of her old ailment.

1942 - 12c apron, 18c dress shirt for son

1962 - Dad's Western Shirt

Dad and his Tropical - print sport shirt

Cathy wears a sailcloth jumper.



1919 - Verila (in the center) and her green beach cloth dress.

A new parcel arrives, and Dad watches mother unwrap it. "Ah-h-h! that tropical print is just what I need for a sport shirt."

"Oh, Dad, that pink print! It's far too flashy."

"Oh, no, it isn't. It's just like one I saw a fellow wearing downtown."

"Oh, all right," sighs Mother. "But what will I do with a long piece of flashy sailcloth?"

Married daughter exclaims, "Just the thing to make my three small daughters a jumper apiece." So small Cathy and her sisters get new jumpers.

The list is endless of clothing that comes out of remnant bundles. No matter how hopeless looking, every piece presents Grandma with a challenge. We must make this gamble pay off, mustn't we?

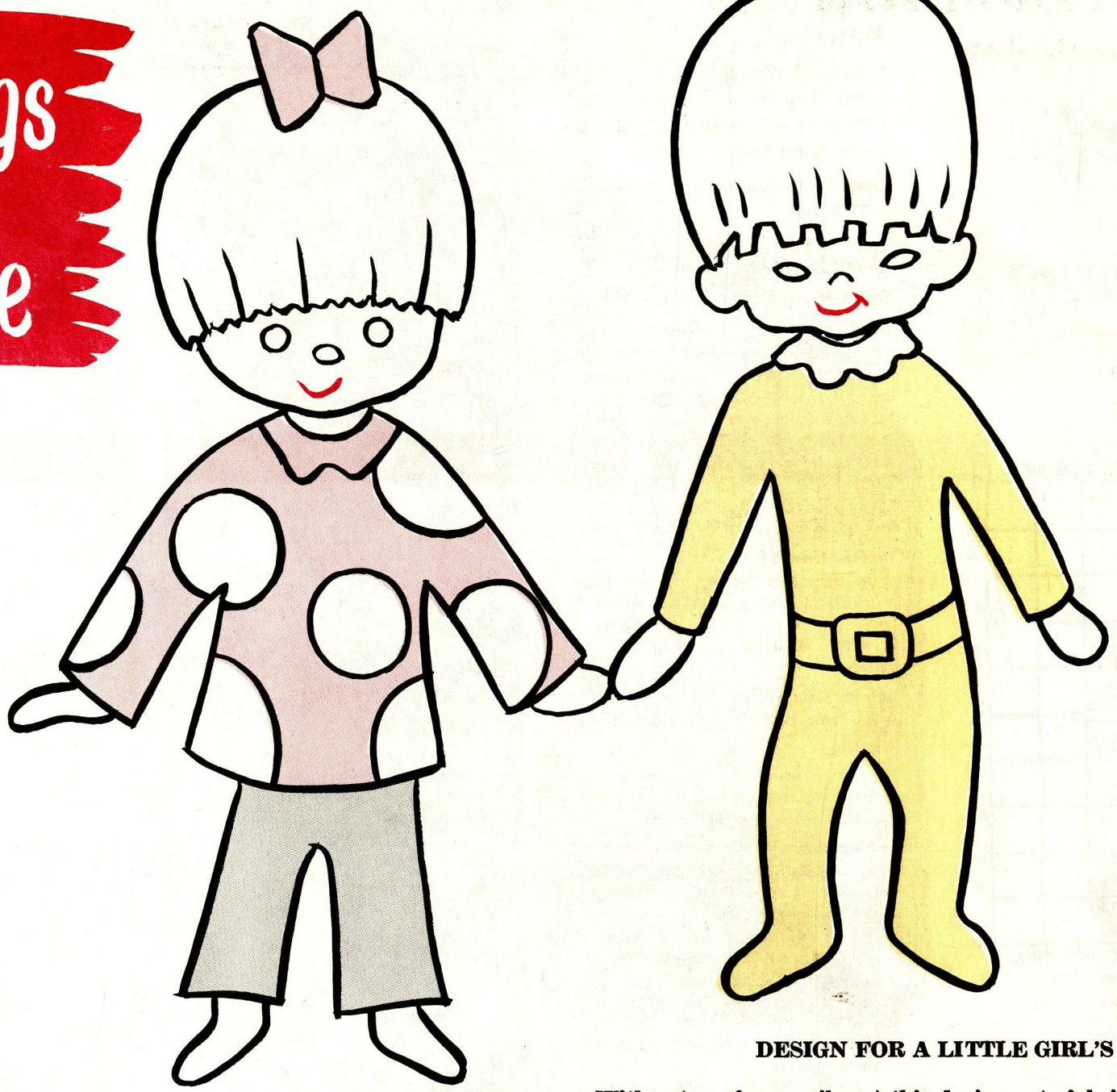
So with the spirit of a race horse pushing for the finish line, Grandma attacks each new piece.

Now Grandma, nearly sixty-five but still subject to periodic attacks of remnant bundlitis, less severe because of less health and energy, as always sees possibilities in each and every scrap of cloth.

I may as well give up. I fear I'll never find a cure.

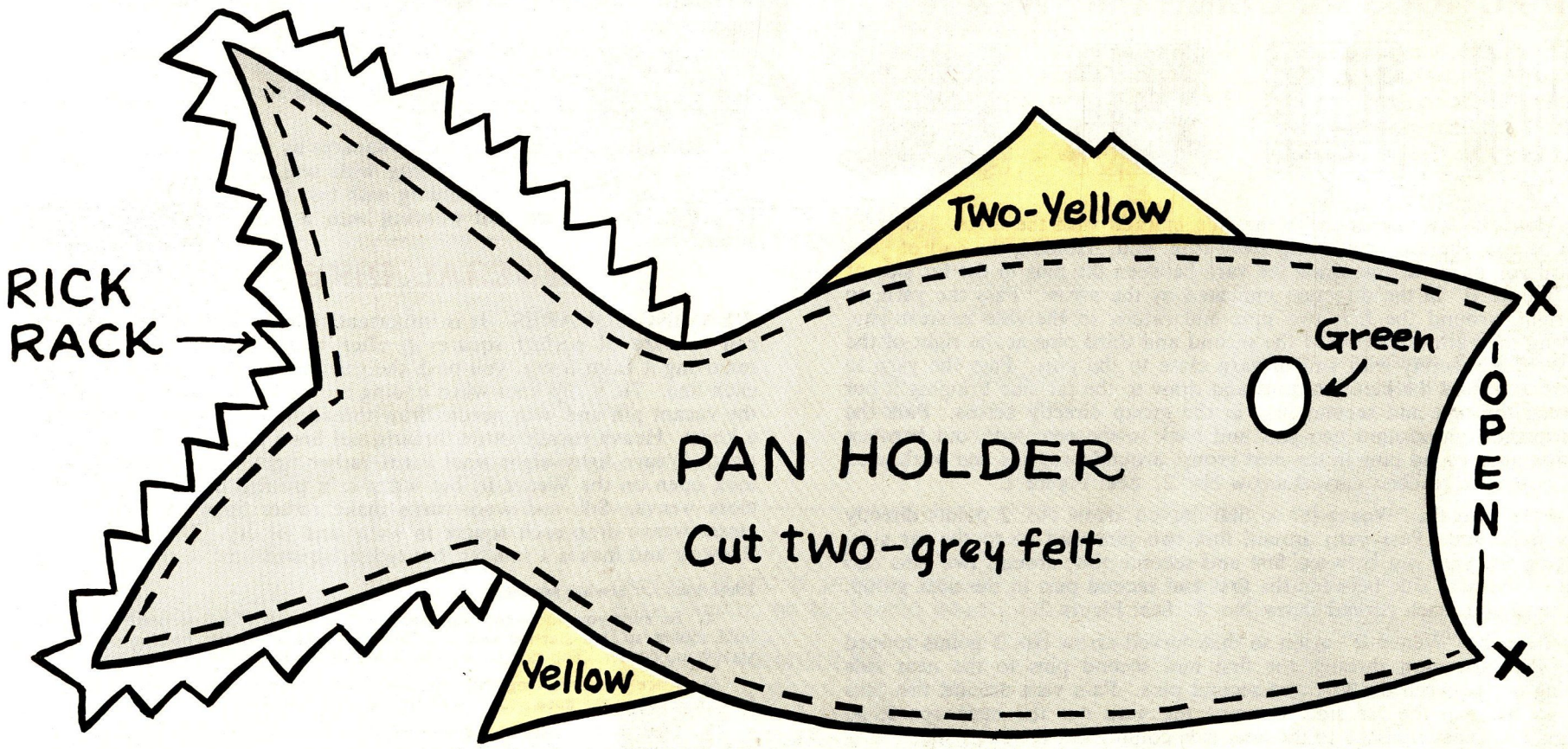
Grandma — Still at it!

Things to Make



DESIGN FOR A LITTLE GIRL'S SHIFT

With a transfer pencil, put this design onto fabric. Then, using bright colors, tube paint this cute twosome.



PAN HOLDER

"I never swallow your bait, only the skillet handle."

Rick Rack
Two Yellow
Yellow
Pan Holder
Cut two grey felt.
Green
Open

Marlene Wendt, 5935 W. River Rd., Minneapolis, Minn. 55400

* * *

Simply Charming

Fits Medium Size 34-36

Materials

1 Hero 4" Weave-It
1 Pair Hero No. 4 Knitting Needles
1 Hero Steel Crochet Hook Size 0
6 ozs. Sport Yarn

Garment Measurement at Bustline—
37 inches

Overblouse

Weave 60 squares. Assemble as shown.

Neck: Pin neck front and back to inside along dotted lines. (Shape a slight curve from widest point at center front & back, tapering to nothing at shoulder seams, as you pin.) Tack lightly into place as pinned. With crochet hook and right side facing, work 2 rows sc around entire neck edge, placing sts to keep edges flat, and holding in to desired size.

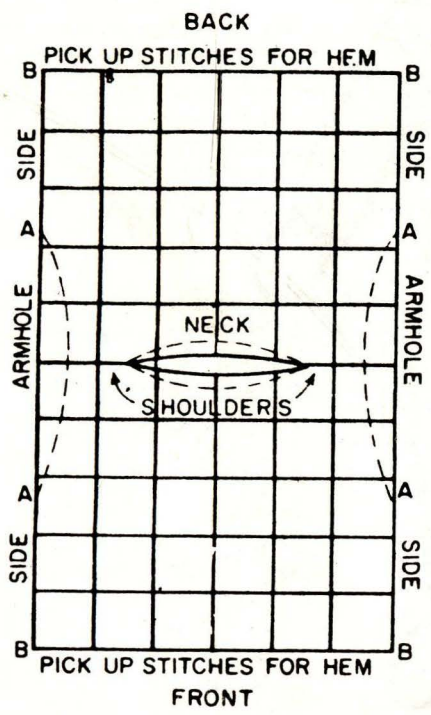
Bottom Hem Back:
With right side facing, pick up and K 96 sts in scallop loops along lower back. Work K 1, P 1 ribbing for 2 inches. Bind off loosely in ribbing pattern.

Bottom Hem Front:
Work same as Bottom Hem Back.

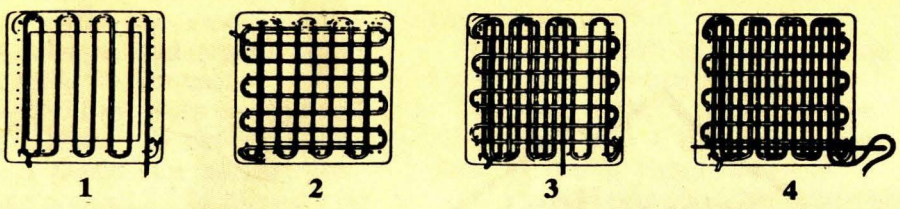
Finishing:

Fold at shoulder line and sew sides together matching A and B markings. Include knitted hem at bottom.

Armholes:
Pin armholes to inside along dotted lines, shaping curve from widest point at shoulders, and tapering to nothing at underarm seams. Tack lightly into place as pinned. With crochet hook and right side facing, work 2 rows sc around each armhole, holding in to desired size. (Suggest about 72 sc around each armhole.) Block entire garment lightly.



DIRECTIONS for USING the "WEAVE-IT"

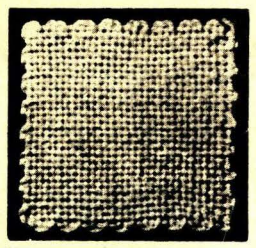


Hold the "Weave-It" with the side marked with the arrow No. 1 in front of you, the arrow pointing away from you. Holding the end of yarn toward you at the arrow, draw the yarn between the pins to the far side of the "Weave-It" in the direction indicated by the arrow. Pass the yarn, to the right, around the first two pins and return to the side nearest you, drawing the yarn out between the second and third pins at the right of the arrow. Tie securely with end of yarn close to the pins. Pass the yarn to the right around the next two pins and draw to the far side bringing it out between the first and second pins in the group directly across. Pass the yarn to the right around two pins and back to the near side, out between the first and second pins in the next group, around two pins and back, etc., until you have reached curved arrow No. 2. See: Figure 1.

Now turn the "Weave-It" so that curved arrow No. 2 points directly away from you. Pass yarn around first two pins and go to the far side, bringing the yarn out between first and second pins; around two pins and back to the near side between the first and second pins in the next group, etc., until you reach curved arrow No. 3. See: Figure 2.

Turn the "Weave-It" again so that curved arrow No. 3 points toward you. Pass the yarn through the first and second pins to the near side coming out between the first and second pins. Pass yarn around two pins and go back to the far side, bringing the yarn out the open space; go around two pins and back to the near side coming out the open space, etc., until the "Weave-It" is filled. See Figure 3.

To measure the correct amount of yarn needed for weaving, wind yarn loosely four and one-half times around the "Weave-It" on the outside of the pins and break yarn. Unwind the yarn from the outside of the pins and thread the needle. Starting at W between the first and second pins, pass the needle over the outside loop, under the next yarn, over the next, under, over, etc., across and draw the yarn completely through. Go around two pins and come back over the outside loop, under, over, under, over, etc., bringing the needle out at the open space. Repeat weaving in this manner across "Weave-It," ending with the last row of weaving NEXT TO THE PINS. Turning corner, tie yarn into the first loop around the pins. Remove the completed square from the pins by pushing up from underneath. See Fig. 4,



The squares may be either crocheted or sewed together through the loop. The finished article should be pressed under a damp cloth.

Variations may be made in the squares by using different weights of yarns; winding with one color and weaving with another; winding with two strands of a light-weight yarn and weaving with a double strand, etc.

GENERAL DIRECTIONS

WEAVING SQUARES—It is important that the square be perfect. You can be sure of perfect squares if after weaving the square and before removing it from frame, you push the yarn close to the pins and straighten each line. Tie a slip knot when ending the square (pass the thread around the vacant pin and with needle draw thread through nearest loop and slip a knot). Heavy yarns, cotton threads and linen floss, should not be woven tight. Weave lightweight wool yarns rather tight. This makes the square look open on the Weave-It, but when it is pushed off the frame, it has a close weave. Silk and wool yarns make rather open squares. To get a closer weave drop each square in water and let dry. This process shrinks the yarn and makes a smaller, but tighter square.

Directions for sewing squares:

1. Be sure you know the **right** side of the square. To determine the **right** side, hold square so that starting end is in lower left hand corner, finishing end in upper right hand corner. The side facing you is the **right** side of the square.

2. Place 2 squares together, right side to right side—the front square with the bottom edge up, the back square with the top edge up.

3. Line up the edges of the squares so that the double loops of the back square appear **between** the loops of the front square.

4. Thread the long finishing end and feed through the first loop of the front square, then through the first loop of the back square. Use an over and over stitch, **two stitches** to each pair of loops, all the way across the squares. You'll find three loops at the extreme left of the square (caused from winding the Weave-It). Tie a slip knot when making last stitch. Do not draw yarn too tight when sewing squares together.

Yarn used for sewing two squares together may also be used for sewing strips together. When using a new thread for sewing, weave the loose end an inch down on the wrong side. Draw needle through first two loops (at edge) and tie a slip knot. There is no danger of squares coming apart if they are caught at each beginning and ending. All loose ends should be worked in on wrong side.

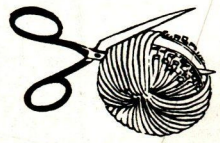
If Hero Weave-It Looms are not available in your stores, you may order one or more from Hero Mfg. Co., Middleboro, Mass.

Honeycomb Knitting

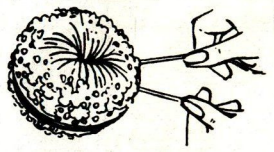
Ornemental Tuft

1. Cut two circles of cardboard at desired size. Cut holes in the middle. Hold the two circles together.

2. Insert scissors between the two cardboard circles and cut the outside of the yarn.



3. *Thread a needle with two lengths of two yards each of Phentex yarn, entwine around the circle, in and out, through the middle all around until all the yarn has been used. *Repeat from * to * until the whole is completely filled up.



4. Cut two 10 inch lengths of yarn to be inserted between the two cardboard circles, tighten and tie. Remove the cardboard circles. Trim the surface of the tuft.

HONEYCOMB KNITTING IN TWO COLORS

SIZE:
12 (14-16)
MATERIALS:
8 - 4 oz. skeins of Phentex yarn (6-ply - 4 - 4 oz. MC, 4 - 4 oz. CC)
1 set of No. 9 DP needles
1 set of No. 11 needles
GAUGE:
In Pattern - U.S. No. 11 needles, 15sts - 7" — 10 rows - 4"
TEST PIECE:
Pattern (worked on a multiple of 2 plus 1)
ROW 1: (wrong side) With MC knit
ROW 2: With CC, k1, * k1 in row below next st and sl the st worked under off left-hand needle, k1, repeat from * across row.
ROW 3: With CC, knit across row.
ROW 4: With MC, sl 1 k1, * k1 in row below next st and sl the st worked under off left-hand needle, k1, repeat from * across row, end last repeat with k2.
Repeat these 4 rows for pattern.
BACK AND FRONT:
With MC and small needles cast on 40 sts. (44-46) work in ribbing of K1 P1 for 2". Change to larger needles. Work in pattern for 15" from ribbing, or to desired length to under arm.
RAGLAN ARMHOLES:
Sl 1 st, k 1, p.s.s.o. kst. Work in pattern to last 3 sts, k2 together k1. Repeat this dec. row every 4th row until 18 sts (20, 20) Put remaining sts on st holder.
SLEEVES:
With No. 9 needles and MC cast on 20 sts (22-24) Work in ribbing of K1, P1 for 2". Change needles work in pattern inc. 1 st each side every 4th row, (30 sts) (32 sts, 34 sts) work to desired length to armhole.

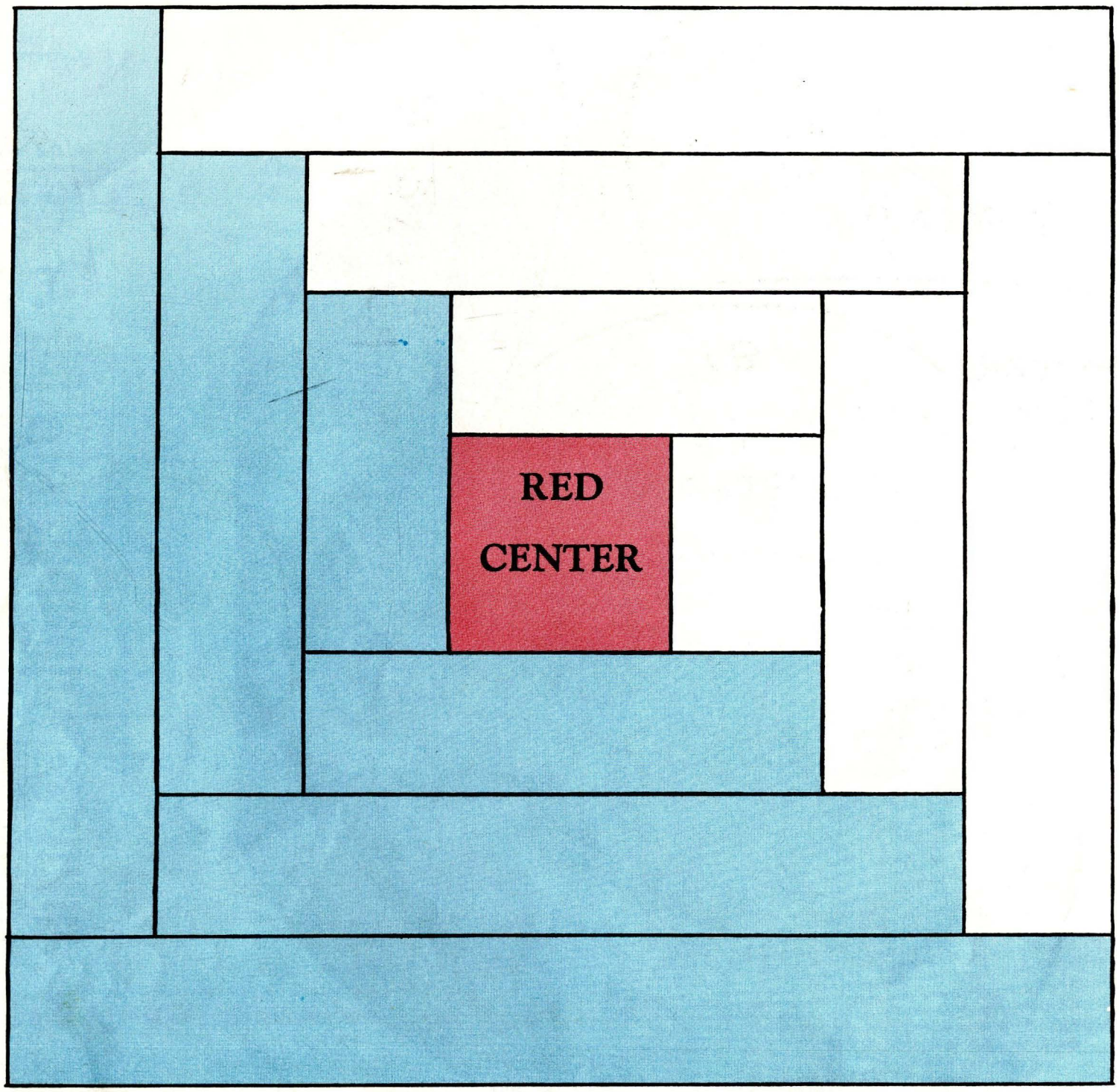
ABBREVIATIONS

K.	Knit	Beg.	Beginning
P.	Purl	Rem.	Remainder, remaining
St.	Stitch	Rep.	Repeat
Sts.	Stitches	Inc.	Increase
Tog.	Together	Dec.	Decrease
Sl.	Slipped	S.c.	Single crochet
P.S.S.O.	Pass slip stitch over	D.c.	Double crochet

RAGLAN TOP:
Work same dec. as Raglan Armholes until 8 sts remain. Place 8 sts of Raglan Top on st holder.
NECK:
Using No. 9 DP needles pick up all sts on holders dividing evenly on 3 needles, join and work ribbing K1 P1 for 10 rows. Cast off in ribbing loosely. Fold over forming a Hem. (double collar).
BONNET:
With MC and No. 11 needles cast on 48 sts, Knit 2 rows. Work 5 inches in pattern.
Dec. row:
1st round: K5 - K2 tog. Repeat to end.
2nd round: K4 - K2 tog. Repeat to end.
3rd round: K3 - K2 tog. Repeat to end.
4th round: K2 - K2 tog. Repeat to end.
EARS:
Knit 16 sts each side of center back, dec 1 st beg. and end of each row of each ear, until 4 sts remain. Bind off.

Courtesy of Pic Corporation

* * *



Julia Hull's Log Cabin Quilt

Use transfer pencil to transfer each piece to cardboard, cutting each section ½" longer and ½" wider than shown, to allow for ¼" seams.

Simple "logs" of different lengths can be arranged in an almost endless variety of design and color.

Grandmother Julia started her design by cutting a supply of red centers, each 1½ inches square.

The first "log" is of equal length sewn along one side of the square. The next log covers another side of the square and the end of the first log. Patterns for the different lengths are cut from cardboard 1½ inches wide.

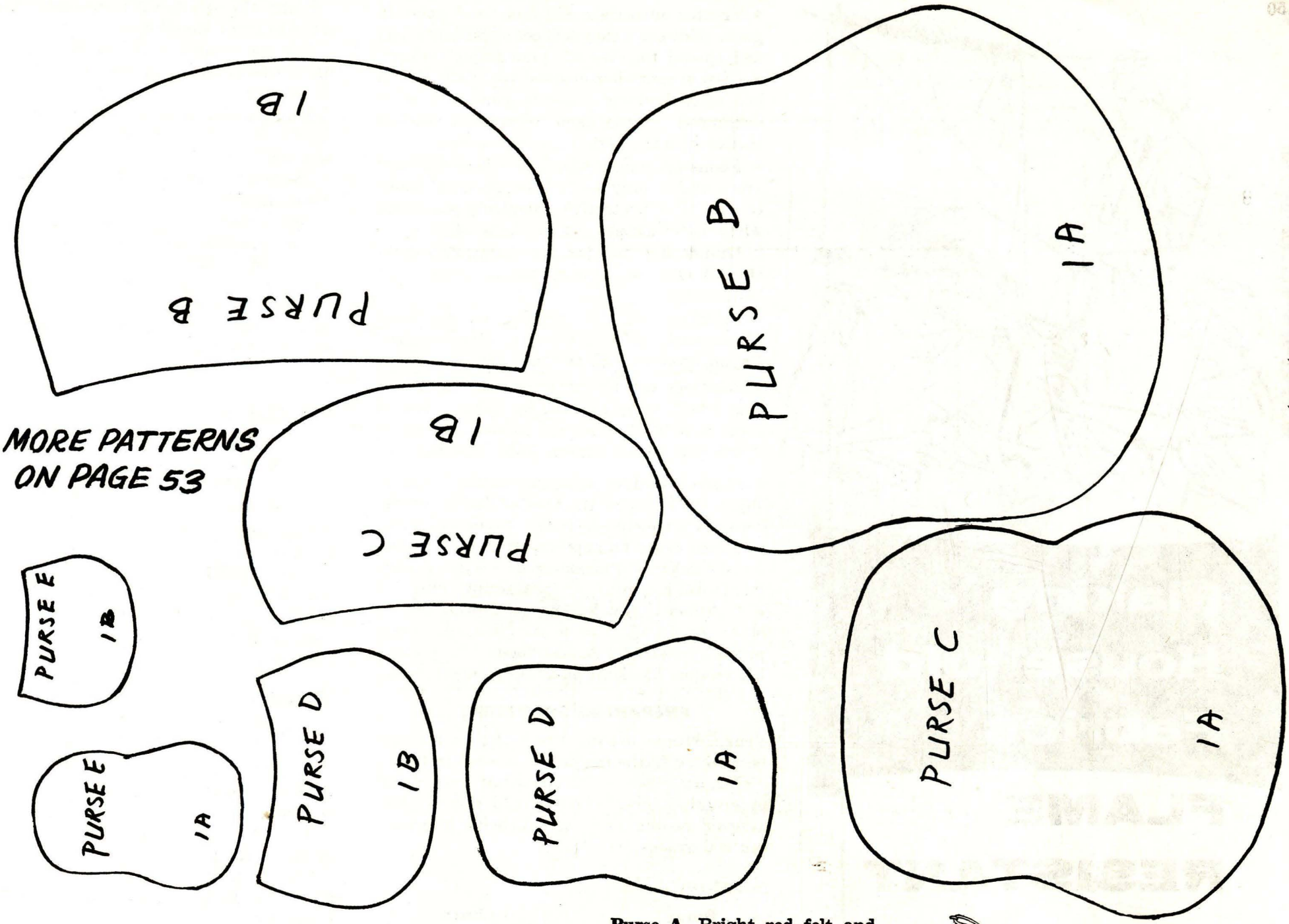
When sewing the squares together, put the light sides against each other and the dark with the dark. This forms several diamond shaped patterns over the whole spread.

The backing is cotton with a strip of the same material used for binding.

This could be a filled quilt with tacking if desired. The one made by Julia Hull sixty-five years ago is not tacked but quilt-stitched cornerwise of the blocks, the fine hand stitching in rows about 1 inch apart.

This makes a handsome bed-spread — especially if you happen to have an old - fashioned spool bed.

* * *



MORE PATTERNS ON PAGE 53

THE PEEK-A-BOO PURSE

Surprise the little girl on your list with the Peek-A-Boo Purse and watch her eyes pop when she discovers a smaller purse nestled inside the first. On opening that purse, she finds another and another - five in all. The tiniest is just large enough to hold a dime!

Made from bright felt with each purse different in color from the others, we've found youngsters as delighted with these tiny pocketbooks as we were when we played with nested wooden dolls when we were young! Child-testing the purses, we found even twelve-year olds were intrigued with these bits of brightness.

Best of all, you probably have scraps of felt from other projects with which you may sew these gay changeholders. Blanket stitched evenly and embroidered with three petals of the Lazy Daisy stitch, the purses are excellent stocking stuffers and prove to be made quickly for sale at bazaars.

We chose the following colors for our Peek-A-Boo Purse and used contrasting woolen yarn for the Blanket stitching and embroidery:

Purse A - Bright red felt and green yarn
Purse B - Lime green felt and bright red yarn
Purse C - Bright blue felt and yellow yarn
Purse D - Yellow felt and dark blue yarn
Purse E - Lavender felt and lime green yarn

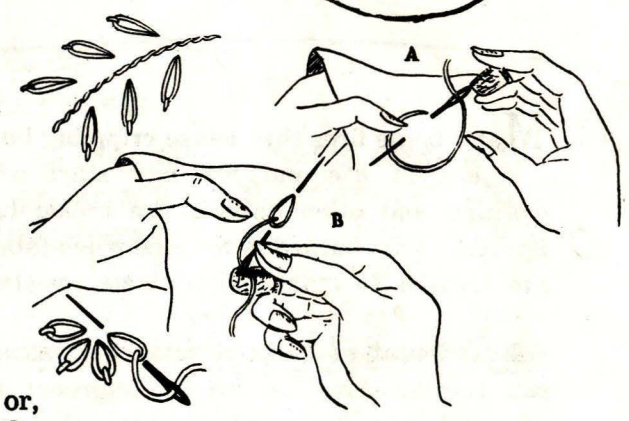
You may like to try other colors.

Either cut out the patterns, or, if you do not wish to cut into the magazine, use carbon to trace them onto another sheet of paper. Cut out your paper patterns and pin them onto felt. Cut out felt sections 1a and 1b for each purse.

Thread a needle with a large eye with yarn of contrasting color and Blanket stitch section 1a of Purse A to Section 1b of purse A, continuing around entire flap of purse A until you are back where you started from. End Blanket stitching by inserting needle through loop in yarn to knot it and pushing needle beneath threads of completed Blanket stitching. Pull the yarn through and cut it off.

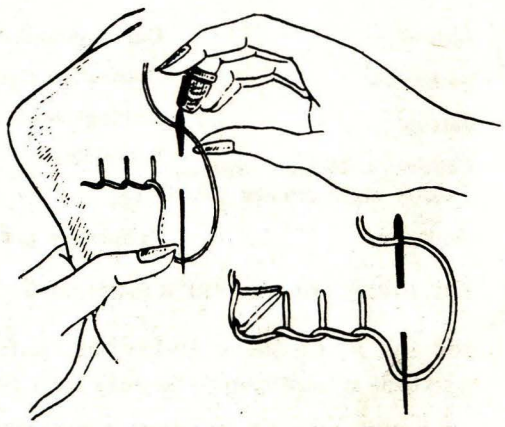
Embroider the outer flap of purse with the Lazy Daisy stitch as shown. Sew snap on under side of flap, being careful that your stitches do not show through on outer side and sew the other half of snap onto changeholder. Finish Purses B, C, D, and E in the same manner.

* * *



LAZY DAISY STITCH

This is really a single chain stitch "A" kept in position by a stitch at round end of loop "B".



BLANKET STITCH

Bring thread to right side on lower edge. Hold thread with left thumb. Insert needle about ¼" above and to the right. Bring the needle out above the loop held with thumb. Continue in same manner.

Making Household Fabrics FLAME RESISTANT

Many home fires that cause crippling burns and loss of life and property start when clothing and other fabrics are accidentally ignited. This hazard is reduced when fabrics are treated to make them flame resistant.

No amount of flame-resistance treatment can prevent fires caused by improper use of matches or flammable liquids. However, flame-resistance treatment lessens the danger that occurs, for example, when children get too close to an open fireplace, or when a curtain comes in contact with a flame.

Fabrics that commonly catch fire in the home include—

Aprons
Bathrobes
Batting
Children's clothing, especially night clothes
Cloth toys
Curtains and draperies
Decorative streamers
Ironing-board covers
Potholders
Rugs
Upholstery padding

Any fabric placed near a stove or fireplace

You can make these and other fabrics flame resistant by applying the solutions described.

FACTS ABOUT FLAME RETARDANTS

Consider these facts before treating your materials:

• Flame-resistance treatment is not *fireproofing*. Even if treated, all fabrics except those made of asbestos or glass will char and be destroyed when exposed to fire.

• Treated materials will char and possibly glow. However, they will not burst into flame and spread the fire to surrounding objects.

• Glow occurs when charred area remains red hot after igniting flame is gone. Glow is dangerous. Some flame retardants shorten its duration and keep it from spreading.

• Flame-retardant solutions described here are suitable only for materials kept under cover. The protective chemicals wash out when materials are exposed to weather.

• Laundering removes the chemicals. Articles should be treated again after each laundering.

• Solutions are not effective on synthetic fibers such as nylon, orlon, and acetate. Rayon, however, can be made flame resistant.

• Solutions will shrink or discolor materials that would be so affected by water. Test a small area of the material before treating it if material is not known to be washable.

• Flame-retardant solutions usually cause a slight stiffening of the treated fabric, which becomes somewhat heavier. However, these solutions cause no appreciable change in the feel or color of the material. Treated garments will not injure or irritate the skin.

• Treatment may lessen the fiber strength of materials when they are stored for long periods. SOLUTION A, described in the following section, has least effect on fiber strength.

PREPARING SOLUTIONS

Four solutions are described. Select the one best suited to the material you wish to treat.

Chemicals can be purchased at most drug or grocery stores. Commercial grades give as good results as more expensive pharmaceutical grades.

Solution A

Borax . . . . . 7 ounces
Boric acid . . . . . 3 ounces
Water (hot) . . . . . 2 quarts

Dissolve boric acid by making a paste with a small quantity of water. Add this and the borax to water. Stir until the solution is clear.

Warm the solution if it becomes cloudy or jellylike from standing.

Fabrics treated with SOLUTION A do not flame when exposed to fire. Glow lasts about 30 seconds.

This solution does not appreciably weaken fabric, even after treated fabric has been stored 6 or 8 months.

Materials treated with it may lose their flame resistance in time. Re-treat them within a year.

Use SOLUTION A for garments and other household fabrics, except those made of rayon or resin-treated cotton—sometimes called crushproof, wrinkleproof, or wash-and-wear. For rayon or resin-treated fabrics, use SOLUTION C.

Solution B

Borax . . . . . 6 ounces
Diammonium phosphate . . . . 6 ounces
Water . . . . . 2 quarts

Add chemicals to water. Stir until solution is clear.

SOLUTION B is less flame retardant than SOLUTION A, but is more glow retardant. It slightly reduces the strength of treated fabrics if not washed out within 3 or 4 months.

Solution C

Diammonium phosphate . . . . 12 ounces
Water . . . . . 2 quarts

Add chemical to water. Stir until solution is clear.

Use SOLUTION C for resin-treated cotton or rayon fabrics.

SOLUTION C is less flame retardant than SOLUTION A, but has good glow-retardant properties.

It has more tendency than SOLUTION A or B to weaken a treated fabric if the fabric is stored for long periods.

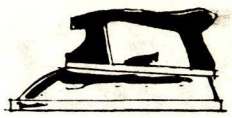
(Continued on next page)

SPRINKLING

Sprinkle solutions on clothing and other items that require ironing. Thoroughly wet the fabric with the solution.

Making Fabrics Flame Resistant

(Continued)



IRONING

You can iron treated fabrics and articles of clothing, whether they were dipped, sprayed, or sprinkled.

After applying the solution, allow the fabrics to nearly dry before ironing. Do not redampen with water.

Use a moderately hot iron. If the fabric is wet, or the iron is too hot, the solution will stick to the iron. If solution sticks, wipe the iron with a damp cloth.

SPRAYING

Spray solutions on carpets, loose cotton, and upholstery padding until thoroughly wet. Use a vacuum-cleaner spraying attachment or other sprayer.

Solution D

Ammonium sulfate . 13 ounces
Water . . . . . 2 quarts
Household ammonia . . Small amount

Add ammonium sulfate to water. Stir until solution is clear. Then add enough household ammonia to give a faint odor.

If fertilizer-grade ammonium sulfate is used, the solution may not be clear. Strain through a cloth before using.

This solution has good glow-retardant properties. It is less flame retardant than SOLUTION A.

It slightly reduces the strength of treated fabrics.

DIPPING

You can make curtains, draperies, and similar articles flame resistant by dipping them into the solution, then wringing. Dry by any convenient means.

APPLYING SOLUTIONS

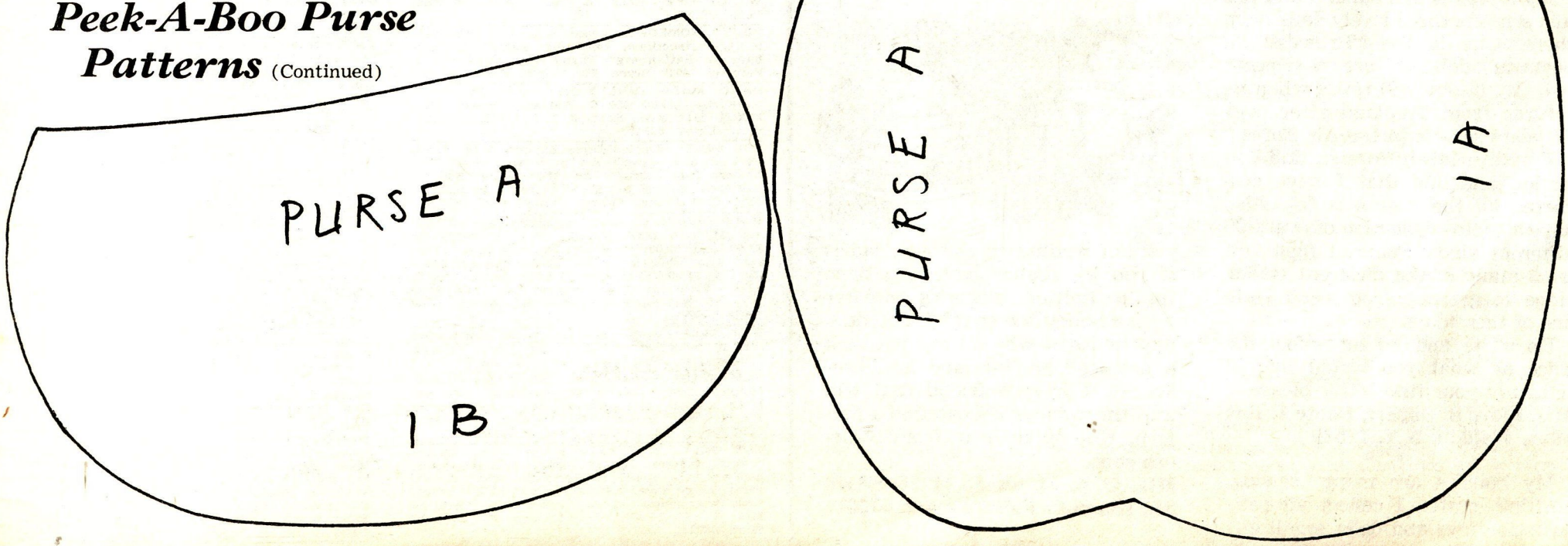
You can apply flame-retardant solutions in three ways—by dipping, spraying, or sprinkling.

Resin-treated fabrics, and some unused fabrics, resist wetting. To overcome this, add about 1 teaspoonful of a wetting agent (any synthetic detergent) to each gallon of solution.

Materials must be dry before being treated. Completely wet them with the solution.

Do not apply solutions to materials that water will injure.

Peek-A-Boo Purse Patterns (Continued)



Mrs. Grace W. Welch, 88, works on her current braided rug project. She has made nearly 100 rugs in 15 years. —Eagle Photo

Braided Wool Rugs

Woman, 88, Has Made Nearly 100

Mrs. Grace W. Welch has made nearly 100 braided rugs in the past 15 or so years. At 88, she's braiding away as proficiently as ever.

Mrs. Welch has another rug in the making, the seventh during a visit with her daughter and son-in-law, Dr. and Mrs. Raymond K. Reeder, 501 Carsonia Ave., Pennside.

The Mount Union, Huntingdon County, resident spends the winter months with the Reeders and another daughter and son-in-law, Lt. Col. and Mrs. Robert H. Lehman, at Ft. Toten, Flusing, N.Y. She plans to return home within the next few weeks.

Mrs. Welch was in her 70s when she took up rug-making as a hobby. She braided one for Mrs. Lehman and the product was good enough that she has been at it ever since, fulfilling the requests of relatives and friends.

The hobbyist has made about 20 rugs for Mrs. Reeder's home. She uses wool for all the rugs, which range in size from throw to room-size (as big as 9 by 12 feet).

Mrs. Welch belies her years by remaining quite active. When home she teaches the young women's class, named the Grace Welch Sunday School Class, at the First Presbyterian Church. She has been a member of the church for 79 years, belongs to its women's association and still is regular in attendance.

Mrs. Welch also is a charter member of the Shakespeare Club, which reviews and discusses plays.

Reprinted by permission of Reading (Pa.) Eagle - Times

* * * * *

SUBSCRIBERS' NEEDLEWORK CIRCLE

Having just received my first issue of this wonderful magazine, thought I would write and see if any of you lovely ladies can help me.

I'm looking for the following doll crochet books: "Dolls of Famous Women in History Vol. 406", "Dolls of Many Nations Vol. 403", and "Doreen Dolls Vol. 104", or any of the other doll books anyone may have and no longer have use for. Also, I'm looking for any out-of-print crochet books.

Please let me know what you would like in exchange, or I'll pay a reasonable price for them.

My hubby is in Thailand and has just sent me three lovely dolls from there. One is the "Princess", a beautiful doll, as are the other two. My hubby will retire when he returns from Thailand after over 26 years service in the Air Force.

I have a lovely foreign doll collection and one that I have crocheted all the costumes for. Also have a cactus collection of over 300 different kinds. Some of them are from many of the different states. Hope to get one from each state one of these days.

Do write and let me know the price or what you would like in return in your first letter please.

Mrs. Lloyd S. Gilbert, Route 1, Box 58-A, Wallkill, N.Y. 12589

* * *

My hobbies are many: sewing, knitting, crafts. I collect all patterns for toys and dolls, small gift items, embroidery transfers, knitting patterns and books, Workbasket, and hobby needlecraft magazines.

Will swap for above. Tell me what you have and what you want. Will try and help out with whatever I can. I am particularly looking for a flower design that can be embroidered using yarn, like the one in McCall's Needlework & Crafts, Fall and Winter '67 - 68', p. 112-113, called Sunflowers, or anything similar.

Marlene Wendt, 5935 W. River Rd., Minneapolis, Minn. 55430

* * *

I am writing to ask you ladies if you by chance have a pattern for a knitted woman's sweater with a honey bee on it? If not, does anyone know where I can get such a pattern? My husband is a beekeeper. I have a friend that will knit the sweater if I can find a pattern. Hoping to hear from someone soon.

Mrs. O. A. Hardman, 1750 Wiard St., Klamath Falls, Oregon 97601

* * *

Readers' Handicrafts for Sale

If you have anything to sell, buy or exchange, why not place an advertisement in this section? Rates are LOW, just 10 cents per word, and an estimated 75,000 needlecrafters will see your advertisement! (Please count your name and address as words) MINIMUM adv. accepted, 15 words.

HANDICRAFTERS: Special rate for your ads. JUST 5c PER WORD! They must pertain to handicraft items only. Minimum, 15 words.

FOR SALE OR SWAP: Ladies' Orvin Watch, 78's, 45's and albums (from the last ten years), hand crafted jewelry, paperbacks, back issues of magazines, clothing, shoes, all types of gadgets. Send for free list. L. Wesala, 3024 Bridge St., Calumet, Michigan 49913.

WORK WANTED: Will do typing, mailing and addressing in my home. Send all information and pay rate to: L. Wesala, 3024 Bridge Street, Calumet, Michigan 49913.

LOVELY CROCHETED GIFTS - Assorted colors, French poodle or doll tissue roll covers $2.50 each; large ribbon laced pineapple heart pincushion $1.50; dress potholder 60c; Turtle soapholder 35c. Mrs. Edwards, 132 Gale Ave., Pueblo, Colorado 81005.

LOOKING for something different in gfit giving? Make tatted flowers for decorating stationery. Assorted colors, 1 cent each flower plus 5c stamp. Mrs. Sophie Abczynski, 4815 Clinton St., W. Seneca, New York 14224.

HAVE 2 NEW hand made Granny pattern afghans to sell at reasonable price. They are 56 x 66. If interested write Mrs. Louise Gross. 151 - 26 - 20 Ave., Whitestone, Long Island, New York 11357.

FOR SALE red heel sock monkeys $2.50; Pot holder set - 3 holders, hat and rolling pin $2.00; Aprons $1.50; Recipe holder $1.25. Mrs. W. L. York, Rock & Hart St., Nashville, Tenn. 37207.

COULD SOMEONE please help me find patterns, instructions, tape for making Battemburg or Battenberg? Thank you. JoHanna H. Peterson, 4917 Bryce, Ft Worth, Texas 76107.

HAND MADE QUILTS half size $15 - $25.00; large size $25.00 - $50.00; Bed spread size $35. - $100.00. Mrs. Alvis Reed, R. 1, Box 145, Assumption, Illinois 62510.

FOR SALE - Knitted Dress hangers 3 for $2.00, Painted dish towels set of 7 for $5.00, Potholders (rug yarn) 3 for $1.25, Baby Bootees (different colors) for $1.25 Prices plus postage. Mrs. Paul Finke, Spring Valley, Wis. 54767.

HALF APRONS, everyday, party and Christmas $1.00 to $3.00; Variety of cute yarn dolls $1.00 and $2.00; crocheted pot holders, kitty, rose and Christmas 75c; lovely bazaar items 25c to $1.00; crocheted poodle bottle covers $2.00. Write for free complete list. Esda Sawyer, 78 Meadowdale Drive, Rochester, New York 14624.

FOR SALE: Umbrella sachets, 30 cents, felt mitten book marks 30 cents Mrs. Warren Lingenfelter, Plainview, Nebraska 68769.

FOR SALE: Home made pillow cases, dish towels, pixie dolls, snakes, animals, sofa pillows, aprons, doll clothes, and others, write for list and prices. Telva Stuart, 2009 East 12th Street, The Dalles, Oregon 97058.

FOR SALE: Tote bags, pillow cases, button towels, cobbler, net & towel aprons, curler caddies, art foam ducks with soap, needle cases, shoe bags, hot pads, baby bibs, pillow tops, sun bonnet aprons, Pixie dolls corduroy Mrs. V. A. Brodin, Rt. 1, Box 91, Eveleth, Minn 55734.

KLAPSTICK PURSES, 3 sizes: Small $2.00, Medium $3.00, Large $4.00, varnished and decorated with flowers. Also lapel pins of birds and animals, and some quilting. Mrs. E Hintz, 1229 W. Garfield, Rd., Aurora, Ohio 44202.

FOR SALE: Hand crocheted baby bootles. Very cute, made in white and trimmed in blue, pink, yellow, green or made in solid colors or baby yarn, $1.75. Mrs. Ruth Kehr, Sisson Highway, North Collins, N Y. 14111.

FOR SALE: Quilt tops, afghans, sweater sets, bedroom slippers, pillow cases, pillow case lace, Bride dolls, pot holders, gloves, aprons, sunbonnets and stuffed toys. Cora May, Star Rt., Box 48, Prestonsburg, Ky. 41653.

HAVE MANY crochet pieces pineapple table cloth, chair sets, center pieces for sale. Write I may have what you're looking for. Will exchange Peacock transfer pattern 17 by 28 for mermaid, it's about five feet long. Write before sending. Carmella Frazier, P. O. Box 34, Yucca, Valley, Calif. 92284.

RAINBOW NET chore boy 55c, dog terry bibs 55c, 15 pocket apron $1.55, iron flat sunbonnets $1.35, Felt mitten bookmark 35c, Pants shoe bag 75c, Net wind cap 55c. Mrs. Oscar Dedert, Ursa, Illinois 62376.

WANTED: Pattern for Tote bag made of webbing embroidered in wool. Also want recipes for making soap, laundry, hand or face. Instructions for hooked rugs made out of old clothing, especially wool. Mrs. Charles Winslow, Rt. 11, Box 434, Olympia, Washington 98501.

KNIT WOOL SLIPPERS - $1.35; Smocked terry cushion covers - zippered for washing $2.50; Throw pillows made of wash cloths with 3 inch fringe - foam filled $3.50; Crochet Poodle covers for hair spray cans. State 1st or 2nd color choice of either articles Mrs. Earl Spangler, 1331 - 4th Street, Norco, Calif. 91760.

WOULD LIKE to hear from ladies who have any patterns for purses, pin cushions, aprons, doll dresses, pot holders, quilts, stuffed toys, pillows, embroidery patterns. Have some patterns and buttons and other things to exchange. Delores Pierce, P. O. Box 64, Swisshome, Oregon 97480.

PATTERNS for seed pictures 35c. Seeds 20c per ounce Red - strawberry pop-corn, Kidney beans, Black - Four-o-clock, watermelon, Striped white, others. Free list. Send self-addressed stamped envelope with order Mrs. Earl Cooper, Walnut Grove, Minnesota 56180.

FOR SALE - Pajama Bags, stuffed felt toys, bean bags, hand puppets, fur animal wall plaques, child's terry bathrobe and slippers, terry shampoo jacket, baby layette, clothespin aprons, bath towel sets, sewing kits, stamp for prices. Mrs. Hilaire Lacasse, 80 Groveland Avenue, Manchester, N. H. 03104.

OLD FASHIONED HAIR Flowers! Handmade, woven hair! Instructions $1.50. Earrings $2.00; Pins $2.00; Bouquet $4.00. Postage 50c. Old Hair Flower Shop, 2071 Blake Street, San Bernardino, California 92405

CROCHETED "Puritan" tablecloth for sale. Will take best offer. Laurie A. Hooper, P. O. Box 629, Riverdale, Calif. 93656.

FOUR-O-CLOCKS, Marigold, Morning Glories, Rhubarb, Sunflower, Trumpet seeds and recipes for Dandelion Wine, Apricot Muscatel Jelly, Grasshopper Pie; 25c each and self addressed envelope. Mrs. Wanders, 126 Grande Road, East Hartford, Connecticut 06118.

FOR SALE: Doll aprons, figure dressed completely in center panel $3.00; Panel kit to make apron $1.00; Oven mitt "hand" with real jewel on ring finger $1.00; Fancy pillows, Butterfly, Doll, Star, Cap, "worm" Smocked $3.00 up; Sheer nylon head scarfs $1.75; Textile painted pillowcases $3.00; Teatowels 85c; Baby quilts $2.50 up, postpaid. Mrs. Mance Cannon ,Rt. 5, Siloam Springs, Ark. 72761.

THIMBLE AND THREAD

529 — Roses, latticework create a colorful effect. Crochet this lovely rug in rug yarn or 4 strands of string. Chart, directions for 24 x 38-inch rug.

7144 — Gay prints plus light and dark solids form the interesting design for this Three-Patch quilt. Cut strips; snip off patches. Patch patterns, directions.

7300 — Gay bunny motifs for a set of kitchen towels. Motifs are in simple embroidery Transfer of six designs, each 6 x 7 inches; four smaller motifs.

7021 — Coverall apron with drawstring waist; pansy pocket and trim is easy to embroider. Printed pattern for apron in medium size only; transfers.

7266 — Knit this pretty blouse with or without sleeves using 3-ply fingering yarn or rayon wool. Directions for sizes 32-34; 36-38 included.

7115 — The 2 to 12 set will love these knitted fashions—dress with ribbed yoke has swingy skirt in zig-zag pattern; sweater is all ribbing. Directions for sizes 2 to 12 included.

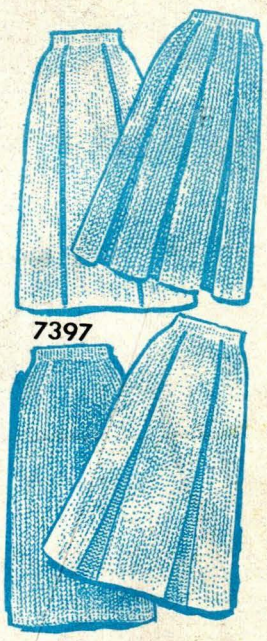
832 — Dress up your winter coat with this cozy set knitted of mohair. Knit-purl bands form design. Directions for hat, cape; S, M, L sizes included.

7397 — Knitted skirts travel everywhere around the seasons. Start your favorite style now. Directions for four skirts in waist sizes 23 to 30 included.

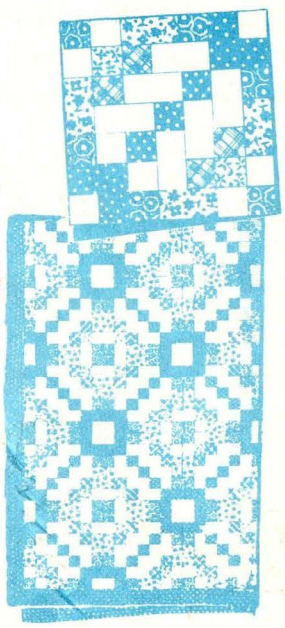
7266

7115

832


7397

529

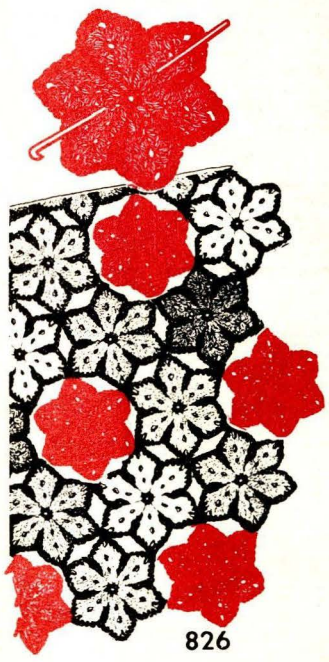

7144

7300

7021

823

7094


826

610

826 — Create a flower-garden afghan at odd moments. Crochet the flowers one at a time; join later. Directions for 6 inch flower medallions in worsted.

610 — "Paint" this appealing cottage and garden with your needle. Express your love of color in simple stitchery. Transfer 15 x 19¾ inches; directions.

7341 — Combine embroidery and eyelet ruffles for these unusual motifs. Luxurious trim for a bed set. Transfer of one motif 7 x 18 in., two 5¾ x 15 inches.

7269

7341

7277

729

7269 — Smocked pillows—luxury touch for sofa, chairs. Smocking transfers, directions for 12½-inch round, 12-inch square; 13½-inch bolster.

7277 — Give linens, lingerie, blouses, skirts an extra touch with crocheted edgings. Directions for six edgings in a variety of widths.

729 — Wild roses framed by cross-stitch—lovely motifs for a bed set. Transfer of one 3 x 20½-inch motif for sheet, two 3 x 15¾ inches for pillowcases.

PATTERNS ARE FIFTY CENTS each. Add 15¢ each for 1st-class mailing. Send orders (with coin) to:
WOMEN'S COMFORT, Needlecraft Service, Box 128, Old Chelsea Station, New York, N. Y. 10011

GIANT 1968 NEEDLECRAFT CATALOG—hundreds of designs to order, SIX FREE patterns printed inside book 50¢
BOOK OF PRIZE AFGHANS - 12 beautiful afghans to knit, crochet, 50¢ BOOK OF 16 JIFFY RUGS to sew, knit, crochet, weave, hook, 50¢

BOOK #1 - DELUXE QUILTS—16 complete quilt patterns, motifs, 50¢ BOOK #2 - MUSEUM QUILTS—motifs, complete patterns for 12 rare quilts, 50¢ BOOK #3 - QUILTS FOR TODAY'S LIVING. A new, exciting collection with complete patterns for 15 quilts, 50¢

Tower Press Books
Post Office Box 412
Danvers, Mass. 01923

Dear Needlework Friend:

May I offer you nearly 300 different, exciting needlework patterns for about 3¢ each?
On the following pages you will find descriptions of THREE big Needlework Pattern Books — each book containing entirely different and varied patterns in Knitting, Needlework, Crochet, Crewel, Hooking, etc., etc.

Each book is a big 8½ x 11" in size, 96 pages finely printed with illustrations and complete easy to follow directions for each pattern.

Perhaps you may have heard of our Book Number One or may already own a copy of this very popular and comprehensive pattern book. This has been on the market for over a year. Thousands of delighted needleworkers bought copies of this big book and found it an exciting volume. However, Books Number Two and Number Three are BRAND NEW and have never been published. They are just off the press!

You certainly won't want to miss any of these big books of patterns! Book Number One, Books Number Two and Three. Believe me when I tell you that our two newest books, Books Number Two and Three, are even finer than our first big book. We believe that each contains a bigger and wider selection of patterns. Each book, let me repeat, contains 96 pages, size 8½ x 11", finely printed.

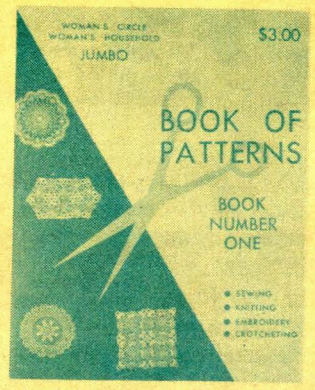
Let me tell you that there are some pretty exciting new patterns in all of these 3 big pattern books. Many are original, never before published except in our various publications for women. Each book contains nearly 100 different patterns!

The price of each book is just $3.00. (That comes out to a bit more than 3¢ per pattern!) Where else can you buy attractive needlework patterns for so little? Many pattern books sell up to $2.00 and contain just a few dozen patterns. Here is your chance to buy big books of patterns at a really low, low price!

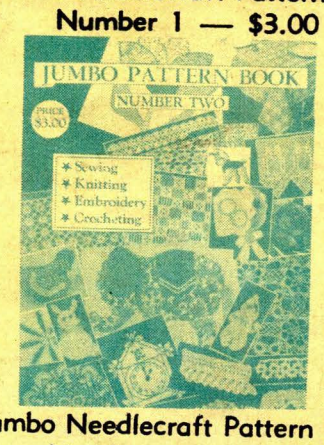
send in your order while our stock of these books is complete? You won't regret it! If you like needlework of any kind, these books are a MUST for your home!

TOWER PRESS BOOKS,
Edward J. Fuller
Manager

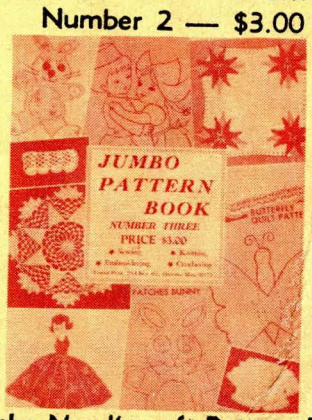
P.S.—If you buy all three of the above books at one time we will give you a free copy of our "Old Time Needlework Patterns," a huge 11 x 14" pattern book which regularly sells for $2.00 per copy.



● **Jumbo Needlecraft Pattern Book Number 1 — $3.00**



● **Jumbo Needlecraft Pattern Book Number 2 — $3.00**



● **Jumbo Needlecraft Pattern Book Number 3 — $3.00**

● **Selected Old Time Needlework Patterns — $2.00**

This book is FREE if you order the above 3 books at one time!

TOWER PRESS BOOKS Post Office Box 412 Danvers, Mass. 01923

Please send me the following books. I am enclosing $ .....

☐ Jumbo Pattern Book #1 - - $3.00
☐ Jumbo Pattern Book #2 - - $3.00
☐ Jumbo Pattern Book #3 - - $3.00
☐ Old Fashioned Patterns - - $2.00 (This book is Free when you buy the above 3 books at one time)

Name .....

Address .....

City or Town ..... State ..... Zip .....